PRICE 10 CENTS AUGUST 17, 1918

DRAMATIC MIRROR

SHIRLEY MASON
New Star in Paramount Pictures

WIDE SCOPE OF THE ACTORS' EQUITY ASSOCIATION

In the newspapers-

—big, dominating space in cities from Atlantic to Pacific. America is daily reading the Paramount and Artcraft message. Learning what to see—which stars and when and where. And finds it well *worth while* to *look* for the Paramount and Artcraft trade-marks.

In the magazines-

—such as the Saturday Evening Post, full pages and double pages in rapid succession are giving the people no chance to forget what Paramount and Artcraft are doing for motion pictures—for the nation's entertainment—for the individual's diversion.

And now on the Billboards!

At All The Leading Theatres
Paramount and Artcraft
Motion Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Artcraft Supervisor
NEW YORK
ARTCRAFT PICTURES

—comes a great big poster campaign, nothing but 24 sheets, for Paramount and Artcraft—and the results will be written *big* in box office receipts.

Gene Stewart protects a lady's name

Some of the greatest men are those who've fallen deepest into the mire and have fought their way out again

The forced wedding at the railway station

Dustin Farnum

The Death of Monte Price

After the Wedding

The first of the season's new big films to come from the West is "The Light of Western Stars," a pretentious Western production made by the Sherman Productions, Inc., and featuring Dustin Farnum, the foremost exponent of the Western drama. The picture is a faithful adaptation of the famous novel of that name by Zane Grey. This novel has sold upward of a million copies, and lovers of Zane Grey's books will no doubt be glad to know that the text of "The Light of Western Stars" has been adhered to absolutely in the production of the story.

Not only has the text been followed faithfully. The exact locations described by the author in the book were used as backgrounds. The entire company journeyed to Arizona and Mexico to get these scenes, under the personal supervision of the author, and they are entirely authentic. Dustin Farnum as the star of this story is the very man Zane Grey had in mind when he wrote the book. So, taking it all in all, the author's mind has been unusually well transferred to the screen, and the result is extremely fine, as might be expected from such painstaking endeavors.

DRAMATIC MIRROR

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$2.50 A Year

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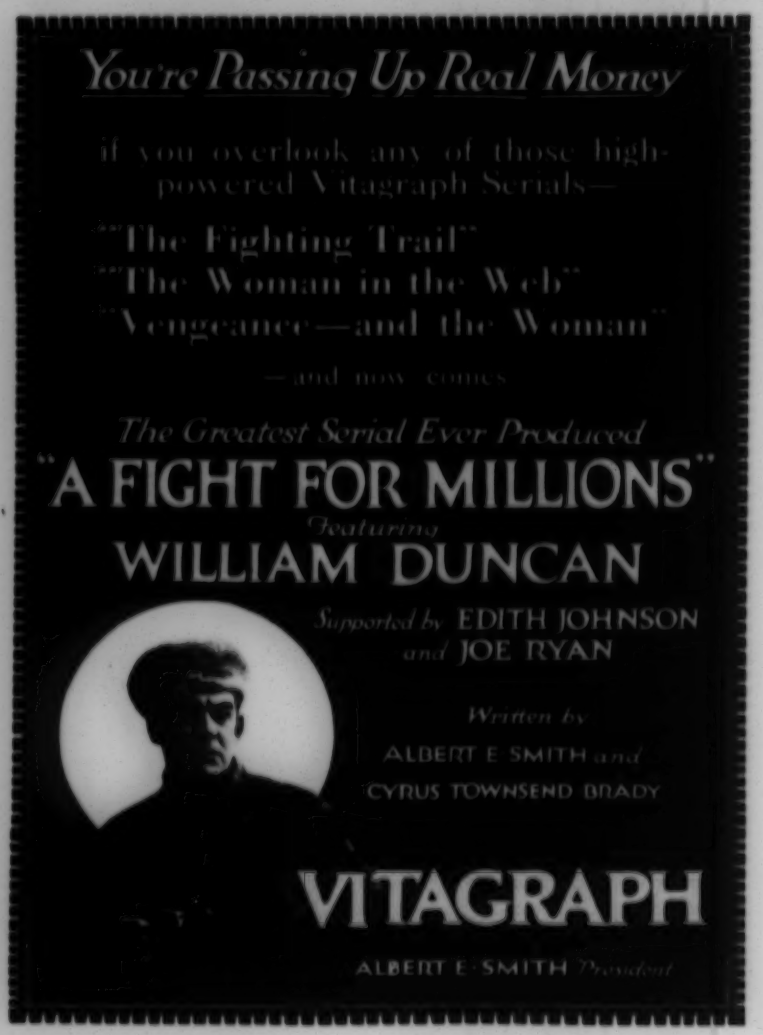

DRAMATIC MIRROR

ANNUAL

Containing a complete review of the past season, a prospect for the year to come, carefully compiled statistics on legitimate, pictures, stock, vaudeville, admission prices, changes of policy, theatres opened or closed and many other vital subjects. Also the comparative popularity of each form of amusement

FROM OVER 400 CITIES

PUBLISHED AUG. 17, 1918

A Dependable Service for Dependable Pictures

Announcing the release of the Lillian Walker Series of eight happy pictures thru the W. W. HODKINSON CORP.

EXACTING in its requirements of quality, and unyielding in its adherence to the highest principles of business, the W. W. Hodkinson Corporation is setting new standards in the motion picture field that will make for the soundest development of every factor within the industry.

IN announcing the release of the Lillian Walker series of pictures through this organization, therefore the producers of these pictures believe that they are not only offering exhibitors an additional guarantee of the consistent merit of their productions, but that they are associating themselves with a business force that is vital to the best interests of exhibitors.

Lillian Walker Pictures Corp.

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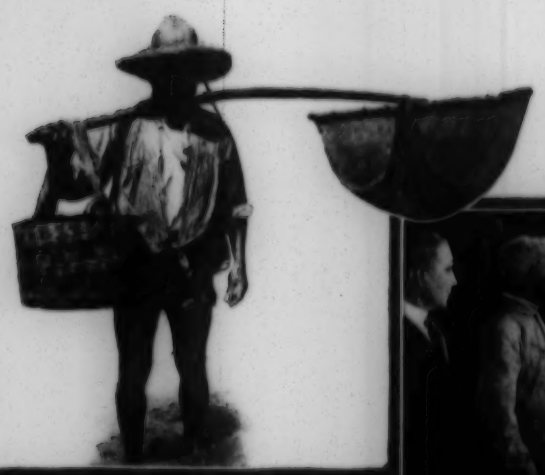
501 Fifth Avenue New York City



A picturesque character in "Mexico Today" (Educational). He gathers flies under water with his scoop and sells them as fish and bird food

A severe struggle has taken place in "The Death Dance" (Select) and Alice Brady is the only person who can give the reasons therefor

Fred Stone ready to mount a particularly obstreperous bronco at the Famous Players-Lasky studio between reels of his new picture

"Come with me," says the officer in "Damaged Good" (Universal) and Eddie Lyons and Lee Moran obey

A new Juliet and her ardent Romeo —Mary Miles Minter and Alan Forrest as they appear in "Rosemary Climbs the Heights" (Mutual)

The heat of the engine room proves too much for the praise-mad hero in "The Price of Applause" (Triangle)

Gun practice aboard an American battleship as shown in "Your Fighting Navy at Work and at Play" (Educational)

Venerable pleading and youthful defiance in James Whitcomb Riley's "A Hoosier Romance" which Mutual is to release

Prussian cruelty in the schoolroom is depicted in "Till I Come Back to You," an Artcraft picture, directed by Cecil B. De Mille

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2069

SATURDAY
AUGUST 17, 1918

WIDE SCOPE OF THE ACTORS' EQUITY ASS'N

By HOWARD KYLE

Birth of Equitable Contract—Attitude of Managers—Fine Principles Encouraged—Cohesiveness of All Desirable

I SHARE the feeling of an author now under contract to write a new play who said to me the other day,—"It's almost impossible to get my mind down to writing—my age and my family dependents bar me from being in the thick of the great things now going on in France and anything else seems so picayune." But it does not seem selfish to discuss even in these days the scope of a human group like the Actors' Equity Association, because in its comparatively little way it is the world's conflict over again—seeking greater mutual faith and the recognition of right before might. Time out of mind actors had talked against what they called one-sided contracts, but not before December 22, 1912, when the organization of the A. E. A. was started, had any English-speaking actors, so far as we know, made a concerted effort to set their profession's house in order. This meant enlisting if possible the coöperation of such managers as were entitled to be considered members of "the profession." Conditions had changed.

• • •

THE mature actor could remember when an engagement with any one of half a hundred attractions, more than a third of which were established stars, assured him of employment for thirty-five or forty weeks—many of the companies presented repertoires and stopped in the large cities. This, however, had become less and less the practice until nearly all of the best managerial firms had nothing worth while to offer, except places in the casts of untried plays. A season had come to mean no more than the uncertain life of a new production, which theatrical actuaries had found to range from three nights to two years or more. The so-called "ancient enmity" of manager and actor was the closest amity compared to the bitter mutual reviling to be heard from them in their daily haunts. Professional morale was so low that certain actors bestirred themselves and took counsel of sympathetic dramatists and managers, after which began the campaign to secure adoption of a contract that would define some kind of minimum equitable terms on which engagements could be based.

• • •

CHARLES FROHMAN, dear to memory, whose word to actors was as good as his bond, was reported to have cried excitedly when seen: "I love actors and of course I am for anything to better the profession—but for Heaven's sake don't make it impossible for the young manager to begin. He might start on a shoestring and develop into a great producing genius in a few years!"

Mr. Frohman was mollified when it was explained to him that the movement was the fruit of careful, disinterested study on the part of actors who sought to improve the spirit as well as the form of theatrical transactions, the minimum contract which it was hoped to establish being in no way a serious hindrance to the aspiring young manager.

The report from Klaw & Erlanger was that they discussed the proposal thoroughly and at the conclusion Mr. Erlanger remarked: "I understand. You fellows are trying to do something for the common good of the profession and it is greatly to your credit. You may count on our good will, at least."

William A. Brady, who was an actor many years and once was president of the Actors' Order of Friendship, told our committee the project was a most worthy one and the Association's form of contract fair and reasonable.

• • •

LEE SHUBERT approved of the organization's aims but expressed decided skepticism as to actors living up to them. To support this feeling he cited several instances of persons to whom his firm had given their first metropolitan opening, and despite the fact that they were bound by contract, he stated they had been lured into committing breaches of faith against him.

A. H. Woods, Oliver Morosco and Winthrop Ames were the first managers of large interests to use the A. E. A.'s original form of contract. It restricted the free rehearsal period, also the time of probationary rehearsing and number of performances per week; provided against any half week salary for a full week played; fixed upon two weeks as the minimum period of employment, and required two weeks' notice to terminate the contract by either side or to close the season. As proof of the cooperative purpose of the A. E. A. it can be shown that concessions were made on some of these points, though the principles were all preserved in coming to a common agreement upon the U. M. P. A. and A. E. A. contract now in use. Some of the oldest managers have frankly said that this last contract is more favorable to them than it is to actors.

• • •

SOME laughter may have followed the announcement three years ago that the A. E. A. office was becoming a kind of ethical clearing house. Be that as it may, it *is* just *that*, and everybody who has a part in its guidance is happier thereby. The pre-

(*Continued on page 224*)

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

Published on Saturday of every week by UNITED MOTION PICTURE PUBLICATIONS, INC., 248 WEST 39TH ST., N. Y.; PHONE, BRYANT 4900
H. A. WYCKOFF, *President*. R. M. VANDIVERT, *Adv. Manager*. L. O. FISKE, *Business Manager*. H. J. REDFIELD, *Secretary*.
Chicago, 5 S. Wabash Ave., L. M CARROLL. Los Angeles, 730 S. Olive St., WM. G. COLVIN—Capt. LESLIE PEACOCKE.
Copyright, 1918, by United Motion Picture Publications, Inc.
Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Subscription price, $2.50 a year. No agent is authorized to take subscriptions at less than $2.50 a year and agent must always show his credentials.

THE MIRROR

LOUIS R. REID, Managing Editor

Mirror's Cry, "Save the Theaters," at Last Echoed; Marc Klaw Utters Warning

AT LAST the amusement interests are awakening to the menace of the double-tax measure on the verge of being enacted by Congress.

This measure, which THE MIRROR has fought consistently from the time it was first broached as a fulcrum to pry loose additional revenue from a class of men who, collectively considered, are far in the forefront in patriotic prodigality, is now in the hands of the Ways and Means Committee, who have decided favorably upon it.

Now is the time to stamp it out of existence. Let it get no further. Act!

MARC KLAW, president of the United Theatrical Managers' Protective Association, has sounded the tocsin. The roll of the drums that summon help in a fight to preserve a great and unjustly assailed institution are heard on every side.

THE MIRROR'S reiterated admonition has awakened an echo in Chicago, too. Locally, the Actors' Equity Association is seeing the danger as well as the managerial fraternity, and a vast national coalition of amusement interests to force on Congress a sane consideration of the showman's side in the distribution of the tax burden is rapidly developing.

With transportation troubles galore to face, as to equipment, especially where baggage is concerned; with increased transportation charges and onerous advance payment stipulations, and on top of this the tax on tickets—ten per cent on straight passenger transportation and eight per cent on Pullmans—with a ten per cent admission tax already in force, representing in effect the gross receipts of one performance out of every ten, and with subsidiary increases in the cost of putting out a show due to war conditions, the manager of amusement enterprises at last is beginning to realize that he stands on the abyss of extinction. A doubling of the admission tax would mean "finis" to him?

Anxious for a patriot's share in the prosecution of the war, as he always has been, with his theaters ever open to the uses of the Government, his liberality is about to be taken advantage of to an extent that will wipe him out, and that will deprive a country he loves of his further usefulness, which does not stop with financial open-handedness. What is to minister to a war-beset people, keeping them mentally in trim, cheery and sane, in times like these, but the theater?

But all this talk will not help unless the truth is forced home on Congress. That's our immediate duty, to ourselves and posterity.

Again we say, act!

Film Industry Launches Drive to Obtain Recognition Formerly Given to Baseball

THE decision of Provost Marshal General CROWDER to extend the "work or fight" order to professional baseball players has presented an exceptional opportunity to the motion picture industry to obtain the recognition for films that was formerly devoted to baseball. And the industry is showing characteristic enterprise in launching a wide campaign to direct the attention of newspaper publishers to the profitable and interesting field of motion pictures.

With the death of baseball a matter of days (its life was only prolonged by a sudden ruling on the part of Secretary Baker), newspapers will be forced to fill large quantities of space that was formerly confined to the national game.

It is obvious that newspapers will increase their circulation and therefore their advertising as a result of treating pictures comprehensively. Whereas baseball news appeals to a small reading public, composed almost exclusively of men, motion picture news is of interest to everybody.

The film industry, which stands among the first five in the United States, is today but little represented in the newspapers. In New York the practical extent of film news in the papers consists of hastily written weekly reports of the programs of three or four of the leading picture houses and a few paragraphs in the Sunday editions concerning screen players.

The passing of baseball will mean a greater glory for the films—if the newspapers of New York and other big cities continue to display their usual resourcefulness and enterprise.

• • •

Wide Scope of the Actors' Equity Ass'n

(*Continued from page 223*)

dominant belief of officers and councilmen is that the highest service they can render lies in finding the equity of an issue that is left to their consideration.

Those who bear the delicate responsibility of making these judgments used to be asked, "You don't expect to get engagements after doing these things, do you; or have you left the stage?"

As a matter of fact, practically all of those so queried were actors with no other means than the stage by which to gain a livelihood. They are almost constantly employed and I feel safe in saying they are held in higher respect than ever before by their employers because of the unselfish work to which they devote themselves in their intervals outside the playhouse. Every one of them knows there is genius for management no less than genius in acting and that one makes opportunities for the other—they are interdependent.

AUGUST ARTS AND PARTS

The proper symbol of victory if you ask Broadway is a girl joyous and carefree. When 'Kay Laurell expresses in "The Follies" the spirit of a united and victorious France and America the whole audience rises to its feet

When German meets German then comes the tug of verbal war—in "Friendly Enemies." Here are Sam Bernard and Louis Mann discussing their stand as American citizens now that America is "in it"

Sidney Drew is a humble plodder in "Keep Her Smiling" but he has his day of social and financial glory thanks to the enterprise of his extravagant but adoring wife. Mr. Drew is the slightly relaxed gentleman while Mrs. Drew is the smiling lady

ACTORS AID MANAGERS IN FIGHT ON TAX

Existence of Theater Menaced by Congress, Says Marc Klaw

Following a warning issued by Marc Klaw, in which he calls attention to the desperate situation in which the theatrical interests find themselves with the threat of a doubling of the war tax on theaters, as now being considered by the Ways and Means Committee of Congress, hanging heavily over them, it became known that a concerted movement is under way to combine all elements of the amusement business to forestall the approaching calamity.

First to jump into the fight to aid the managers to ward off a blow to the business which is generally admitted to be sure to prove fatal is the Actors' Equity Association. While no official action has been taken, the Klaw statement just issued will have the effect of focusing the rather desultory discussion of the situation among actors to a point of action within a fortnight or less, according to the prediction of prominent and far-sighted members of the profession.

"You heard no outcry from the theaters when the first tax was put on, although it did reduce attendance for many weeks," said Mr. Klaw in a statement which convincingly presented the side of the theater, "but it seems to me that the time for an outcry has now come, both from the manager and from the public, if the theater as an institution is to be maintained."

NEW TAX IMPOSSIBLE

Mr. Klaw went on to say that it seemed to be the object of Congress to legislate the theater out of existence, despite all valuable aid given by it to the various war activities and its temperamental value in keeping the public cheery and inspired.

"With the advance in railroad fares, the penalty on sleeping car tickets, which no theatrical company can avoid; with the doubling of the license and the 100 per cent increase in the tax on the public, they are killing the goose that lays the golden egg," said Mr. Klaw.

"You have heard of no strikes in the theaters, because the theaters have voluntarily met their employes wherever reasonable ground existed. But unfortunately we cannot pass the additional expense up to the consumer like other professions and industries. The tendency of the theater has been to lower prices rather than to increase them. I am not speaking now of New York city, which is exceptional.

"In the case of war tax on tickets it is all very well to say that the consumer will pay it, but the trouble is that he won't. He objected very strenuously to paying the 10 per cent.

PUBLIC WON'T PAY IT

"None of the foreign countries, so far as I know, has as yet asked for 20 per cent of the gross receipts of its theaters and no other trade or profession in this country has been penalized to that extent. This is not penalizing the public. It is penalizing the theater, because the public simply reduces attendance to just about the extent of the taxation.

"We have been giving the Government the gross receipts of one performance out of every ten for the last year. That's what 10 per cent tax amounts to, because we lose patronage in about the exact ratio to the amount charged to the public when we get beyond $2. There are just enough exceptions to this rule to prove it. Now the Government is asking for the receipts of one performance out of five.

WOULD REDUCE REVENUE

"I am yet hopeful that we may convince the Ways and Means Committee that this is a mistake, as I am sure it will result in the reduction of the Government's revenue. If revenue is the object of the law, as it must be, the raising of the price of seats in the high priced theaters will force amusement seekers into the cheap theaters where, of course, the revenue paid to the Government is much less."

The unrest awakened by the proposal to double the tax on theater admissions has spread to Chicago, where managers of legitimate and photoplay houses are seriously considering representations to Congress on the subject. Sam Gerson, general representative there of the Shuberts, stated that already the Shubert houses alone in Chicago were paying $10,000 weekly in admission taxes to the Government.

ON THE RIALTO

THERE is a popular theory that a theatrical manager must possess considerable of the gambling instinct otherwise he would not engage in the precarious business of producing plays. If that is true those managers who defy the heat of midsummer in their presentation of new plays are plungers of the most reckless kind. And the list will include practically all of the leading producers with A. H. Woods in the van with "Friendly Enemies." Right behind him, however, are William Faversham, the Shuberts, Richard Walton Tully and Cohan and Harris. Woods is not fearful that the heat will drive his first production to the comparatively cool regions of the storehouse, for the attraction has been sold out weeks ahead to the speculators.

Was it not a season ago that a terrifically hot spell drove several plays to the well known house of Cain, including Arthur Hopkins' "The Deluge"?

• • •

PERHAPS the activity of producers in midsummer is a deep laid strategy to subject the dramatic critics to genuine hardship, bringing them in from Long Island golf courses, City Island bungalows, to say nothing of engagements in pictures. For instance, there is Louis Sherwin of the Globe, compelled to vary his screen appearance as a cabaret patron in Alice Brady's new picture, "The Golden Fleece," with attendance at the Astor, Longacre and Cohan and Harris theaters.

• • •

DRAMATIC critics as screen actors—surely there is something new under the sun. Revolution even stalks where dramatic critics live and exercise their reason. No one fancied a year ago that Mr. Sherwin would in August, 1918, be appearing as a cabaret denizen in a Fort Lee studio during moments when he was not performing acrobatic stunts for the delectation of Miss Brady. And no one fancies now that Mr. Towse of the Post will include reviews of the Strand or Rialto in his critiques next year or that he may find, like Mr. Sherwin, that the films "offer a convenient source of revenue." But it may happen, dearie, it may happen.

• • •

MR. McADOO may raise passenger rates, utilize the baggage cars for war purposes, monopolize the freight cars for the shipment of food, munitions and coal, but there is one theatrical firm that proceeds with serenity upon its plans for its companies' tours. Orr and Welch, who united forces and made their debut as producers with "The Kiss Burglar," are not going to permit the lack of railroad facilities to drive them out of road activities. No indeed. They are going to send "The Kiss Burglar" on tour even if there is not a regular old-fashioned baggage car available. They have obtained a railroad car from a firm which specializes in the transportation of race horses and they will send "The Kiss Burglar" on an extensive tour with the car decorated much after the manner employed by circuses.

• • •

BROADWAY has long known that the draft has made great inroads among chorus men available for musical comedies, but now comes a report that there is a scarcity of chorus girls. Where are the Maisies, the Daisies, the Dollys, the Pollys of yesteryear? They cannot all have gone into pictures. They cannot all have married the impetuous sons of millionaires. As a result of the dearth among them, Dr. Ziegfeld, the Shuberts, Mr. Dillingham and others who have specialized in girl-and-music shows, are paying pretty girls $100 and $125 a week, our spies tell us, to grace their dancing and singing contingents.

• • •

IS IT not time for the annual report that a Chicago critic has been engaged to write reviews of plays for this or that New York paper?

• • •

WITH the enlargement of the subway system comes an addition to the subway circuit of theaters. At Ninety-sixth street and Broadway, a center which is populous and commercially progressive, the Shuberts have acquired a playhouse with which they will compete with the Standard Theater five blocks further down Broadway. Theatrical competition is fine for the real estate agents.

• • •

THE COMMITTEES of actors and managers who are to go to Washington to protest in person against new taxation burdens have not as yet been appointed, but it is safe to say that they will be composed of men who are as inimical to each other socially and commercially as they are co-operative in any affair that affects the industry at large.

At least that has been the rule in the past—the lions and the lambs lie down together in the green pasture of mutual protection.

LIBERTY CIRCUIT HAS THIRTY-TWO HOUSES

Leading Producers Represented in Bookings at Camp Theaters

Two more training camp playhouses were opened this week, bringing the present total of the Liberty Theater "circuit" up to thirty-two houses extending over a chain that reaches from coast to coast. Among the producing managers now represented in the Liberty bookings by first-class attractions are Klaw and Erlanger, the Shuberts, Cohan and Harris, George C. Tyler, A. H. Woods, Selwyn and Company, W. A. Brady, Oliver Morosco and a number of other firms. The attractions range all the way from stars to musical comedy and farce, and the Liberty Theater "season" as now actually booked covers a full 52-week year.

Co-operation between the Fosdick Commission's office and the committee of theatrical managers, of which Daniel Frohman is now the New York head, has resulted in a system by which the selected traveling shows can be booked for one or more performances at every Liberty Theater on or adjacent to the fixed itinerary of the traveling theatrical company. Thus there is no loss of time or travel cost to the show, and the Liberty Theater managers are able to keep their houses going every night of the week.

• • •

Heat Affects Theaters

Several of the attractions at Broadway houses are feeling the effect of the heat wave. Attendance has fallen off perceptibly, and at the only opening during the past week the house was but half filled. "The Blue Pearl," slated to open at the Longacre Tuesday night, was put back to Thursday. Unless a modification in the weather occurs soon some of the attractions which had hopes of an unbroken run through the summer may have to close.

THEATRICAL NEWS OF THE WEEK

"Maid of the Mountains" at Casino Instead of Century—"The Maid of the Mountains," the big London musical comedy success, announced for the new season at the Century Theater, will be presented at the Casino Theater instead, by arrangements completed yesterday by Elliott, Comstock & Gest. The change in plans was made necessary because of the intricate revolving stage of the Century, which would have to be removed entirely in order to stage "The Maid of the Mountains" according to the scenic plots of the London production, which the London producers insisted in their contract must be followed absolutely by the American managers.

The cost was prohibitive, so "The Maid of the Mountains" was compelled to seek a new home.

* * *

Tour Planned for "Have a Heart"—Henry W. Savage began rehearsals Monday for "Have a Heart," to open its season at Hudson August 27, previous to a Canadian and Western tour. Among the principals re-engaged are Keno and Greene, Grace Hoey, Lucille Saunders, Henry Antrim, Sam J. Burton and Victor Leroy.

* * *

Stage Women's War Relief Takes Up Another Activity—The Stage Women's War Relief has been given a splendid workroom for the making of windproof vests. This workroom is well equipped, and there are plenty of materials, but they need workers. The making of these vests is constructive. What was formerly waste material is turned into vests, needed and liked by the men. Each vest has an individuality dut to the loving thought and work of the maker. Perhaps this is one thing that makes them so popular.

Since this work is now principally in the hands of the Stage Women's War Relief, it is asked that each woman of the theater give at least one morning or one afternoon a week to help "carry on." Regular service is individually and collectively most valuable, so early notice of what hours of service can be given will help greatly. The workroom is at 10 West Twenty-third Street.

* * *

Extensive Program of German Plays Plan of Yorkville Theater—"Business as usual" seems to be the motto of Paul Phillipp, business manager of the Yorkville Theater, who has announced that the theater is not to depart from its usual custom of producing German plays. It was reported that this house, which for years had been presenting plays depicting German-American life, would now revive some old comedies which they had at one time successfully played in English. Mr. Phillipp contradicts this rumor and adds that September will usher in a busier season than ever. In fact, Director Paul Phillipp expects to make this the star season of all his twenty-five years of activity in this field.

Lillian Russell Aiding Marine Recruiting in Buffalo—"Colonel" Lillian Russell, voluntary aid to the recruiting staff of the United States Marine Corps, is in Buffalo for a week's campaign to secure enlistments for the local "soldiers of the sea." Working with her in the drive will be Fay Templeton, the Marine band from Quantico, Va., Sergeant Preston Gibson, who has seen service in France; Lieutenant Samuel Katcher and a party of 100 enlisted men. "Colonel" Lillian declared she will raise a regiment of marines in Buffalo during the week. She will be the big star of meetings each noon and evening at Lafayette Square and in other parts of the city during the afternoon. A big parade was arranged to introduce the "Colonel" to Buffalo.

* * *

Norman Trevor to Appear in Repertory at Comedy Theater—By an arrangement with John D. Williams, Norman Trevor will begin a repertory season at the Comedy Theater on Sept. 9 with Oscar Wilde's "An Ideal Husband." Cyril Harcourt will be associated with Mr. Trevor in the new enterprise. Among the plays they expect to produce besides the Wilde comedy, will be Harcourt's "A Place in the Sun" and "The Invisible Foe," played in London last season by H. B. Irving.

* * *

Actors' Equity Contract Popular in Western Country—Oscar O'Shea, Chicago Deputy of the Actors' Equity Association, writes that every Chicago manager, with one exception, is using the Equity contract and a great number of the better class repertoire companies are doing the same. From personal talks with managers it seems that they all have been highly pleased with the Equity's treatment of disputes between manager and actor, and that those disputes are becoming rare since the adoption of the Equity contract. A great many applications are being made and new members are joining every day. The Chicago office is a busy place now that the season is about to open, and a very pleasing feature is that many old members who have been delinquent are coming in and paying up.

* * *

Rehearsals of "Take It From Me!" Are Under Way—Charles Dillingham's first offering of the season. "Take It From Me!" is in process of incubation at the Globe Theater. It is based on a French libretto by George Barr and Louis Verneuil, with the music supplied by Ivan Caryll. Julia Sanderson, Joseph Cawthorn and Clifton Crawford are the featured principals. Doyle and Dixon are also to be seen in the new offering. The jlot deals with the mishap of a curio dealer, who swallows a diamond which logdes in his throat. Only by striking high C can he find relief from the obnoxious obstruction. The efforts of the "crystal tenor" to dislodge the stone suggested the title of the piece.

Park Theater to Have Eight Weeks of English Opera—The Society of American Singers, Inc., has leased the Park Theater for eight weeks, from Sept. 23, to present a series of light operas in English, employing only American artists and conductors.

The society will present "Hoffman's Love Tales," "Mignon," "Carmen," "Daughter of the Regiment," 'Chimes of Normandy,' "Mikado" and others. Jacques Coini will be artistic director, and Richard Hageman, Henry Hadley and Sam Franko the musical directors.

Among the singers will be Marguerite Sylva, Maggie Teyte, George Hamlin, Riccardo Martin, Herbert Witherspoon, Clarence Whitehill, Arthur Middleton, David Bispham, Kathleen Howard and others.

William Wade Hinshaw, president of the society, said: "The artists are definitely signed. They have contracted to give their services for no salary in the event that the venture is not the success anticipated. With the achievement of success it is their privilege to divide the profits among themselves."

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Alice Brady to Return to Stage in "Forever After"—Alice Brady shortly will return to the speaking stage in the stellar role of "Forever After," a new play by Owen Davis, which William A. Brady will present for the first time at Long Branch on Aug. 12. Miss Brady's return to the stage after an absence of three years is made possible through permission from the Select Pictures Corporation, to which she is under contract, and will in no way affect her work before the camera.

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Tellegen to Open Season in "Blind Youth"—Lou Tellegen will go on the road at the beginning of the season in "Blind Youth," and will not make his apearance here in "The Blue Devil" until about the middle of the season. In his support in "Blind Youth" will be Elise Bartlett, Ann Andrews and others.

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William Elliott Making an Extensive Tour—William Elliott has left for Chicago on the first leg of a tour of inspection of the various theatrical enterprises of Elliott, Comstock & Gest, which will involve nine nights on sleeping cars, covering a journey of 3,000 miles. He supervised the production of "Oh, Look!" the firm's new musical comedy, which opened the La Salle Theater in Chicago Wednesday night. From there he goes to St. Paul for the opening of "Oh, Boy!" after which he will go to Duluth to meet "The Wanderer" company and Nance O'Neil, returning from a successful Pacific Coast tour. He then goes to Montreal to supervise the opening of another "Oh, Boy!" company, and by the early part of next week must be in Boston to superintend the premiere there of "Oh, Lady! Lady!!"

Ziegfeld Midnight Frolic to Go On Tour of Big Cities—When a unit of the Childs chain of restaurants invaded Chicago, Eastern wags said that at last that city had assumed a metropolitan status. But the Chicago restaurateur came back at 'em by putting Thompson in the food belt of Manhattan. Wherefore it might be said with equal logic, New York at last has become a village.

Frolic, however, rather than food, is a test of a city's sophistication. And now that Florenz Ziegfeld, Jr., is to take his "Midnight Frolics" on tour, Chicago and other cities are at once and effectively to be lifted out of the rather rustic classification given them by sated and sarcastic Easterners.

Mr. Ziegfeld has decided to compile the best of material used in the foregoing six editions of his "Midnight Frolic," a traveling "noon of night" company, comprised of principals who have made hits in the various roof shows, and open with it at the New National Theater in Washington late in October. Thence it will go to Philadelphia, Boston, Montreal and Chicago for runs, and possibly to a few other important cities. In the meantime a new edition of the miniature review, the eighth, will be launched atop the New Amsterdam Theater.

The touring edition of the Frolic will play during regular theater hours. The stages in the various theaters visited will be adapted to the peculiar needs of this Ziegfeld form of entertainment.

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"Yip! Yip! Yaphank!" Soldier-Actors Arrive from Camp Upton—All spick and span in new uniforms, three hundred soldier-actors, who participated in the recent premiere of "Yip! Yip! Yaphank!" Sergeant Irving Berlin's big military show, at Camp Upton, have arrived in New York preparatory to presenting the production here on August 19 at the Century Theater. The contingent is stationed at the Seventy-first Regiment armory, Park Avenue and Thirty-fourth Street, and will march to and from the theater every day in military formation. They will be under military discipline while in the city. Final rehearsals are now under way at the Century.

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Vivienne Segal to be Starred—Elliott, Comstock and Gest have arranged to star Vivienne Segal in a new play by Robert Milton at the conclusion of the new season of "Oh Lady! Lady!!"

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Third Company of "Friendly Enemies"—A third company of "Friendly Enemies," one of the biggest dramatic successes of recent years, will open at the Plymouth Theater, Boston, on August 26. A. H. Woods has engaged Lew Fields and Charles Winninger to play the leading roles in this production. The play is now showing at the Hudson in New York and the Woods in Chicago.

Shuberts to Star Lester Lonergan in Comedy from Italian—Lester Lonergan will be starred by the Shuberts in a comedy next season, an adaptation from an Italian play which was produced for the first time in the Jefferson Theater in Portland, Me., last week.

The new vehicle which the Shuberts have chosen for him deals with a sort of modern Cyrano—a man who is homely almost to the point of grotesqueness. He makes a wager with a couple of friends that in spite of the handicap of his looks he can win their affinity—for both are infatuated with the same woman—away from them.

The cast at Portland included, besides Mr. Lonergan, Miss Amy Ricard, Eddie Phelan and the latter's wife, Ernestine Morley, who played the leading woman's part.

Mr. and Mrs. Lonergan are spending the summer as Sebago Lake.

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Actors and Authors to Start New Season with Free Admission to Soldiers and Sailors—The Actors and Authors' Theater, Inc., which recently occupied the Fulton Theater, is planning to lease another theater for its new season's activities.

It has projected a plan whereby the playhouse it will lease will be known throughout the war as the War Theater. It will admit soldiers and sailors in the service free. War relief agencies are interested in the plan and may lend their aid to forward it. Subscriptions for seats, donations and the sale of stock will all be employed for the accumulation of necessary capital. Mrs. Fiske, Julia Arthur, David Warfield and Daniel Frohman have approved the plan and will act in an advisory capacity.

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Bailey Supervising Alterations at Fulton Theater—Oliver Bailey has returned from his holiday in Maine to supervise work of redecorations and alterations which are being made at the Fulton Theater, the management of which he will take over for a long period beginning Sept. 1.

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Otis Skinner Begins Rehearsals of "Humpty Dumpty"—Otis Skinner has begun rehearsals at the Empire Theater of "Humpty Dumpty," a new comedy by Horace Annesley Vachell, in which he is to appear this season under the management of Charles Frohman, Inc. The production of the new play will be made under the stage direction of Iden Payne. Mr. Skinner will open his New York season early in September.

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Potapovitch Stages "Dolly of the Follies" Feature—Stanislaw Potapovitch, known to New York as one of the principals of the Diaghileff and Pavlowa ballet organizations, has been engaged during the last week in staging an interpolated feature for the Al Woods farce with music, "Dolly of the Follies," which is underlined for the Thirty-ninth Street Theater. Thamara Swirskaia, Russian danseuse etoile, is a terpsichorean surprise which Mr. Woods counts on to dazzle "Dolly of the Follies" audiences, and to that end, aside from the constructive work of Mr. Potapovitch in devising the routine, a special setting, said to be of unusual beauty, has been provided for the number.

Stuart Walker Celebrates Third Anniversary as Producer—Stuart Walker celebrated the third anniversary of his career as a producer by announcing the production of a new three-act play of which he is author. "Jonathan Makes a Wish" is the title; it will have its premiere August 12 at the Murat Theater, Indianapolis, where Mr. Walker has been presenting a summer season of repertory.

Just three years ago—July 14, 1915—Stuart Walker made his debut as producer at Christadora House, on the East Side New York, where he set up his Portmanteau Theater for the first time and presented "The Trimplet," a fantasy of his own writing. The repertory was quickly augmented by Lord Dunsany's plays and short pieces from Mr. Walker's pen.

"Jonathan Makes a Wish" will be the third new production of his present season and number forty-four on the list of productions made in his three years career as producer. Of these forty-four plays, twenty-two have been stock revivals; seventeen have been one and two-act plays for the Portmanteau repertory, and five have been new three-act dramas.

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Billy Van and Joe Conoly Booking Pabst Theater in Milwaukee—Combination shows are to be the rule at the Pabst Theater, Milwaukee, during the coming season, according to an announcement just made, which also reveals as the new managers of that theater Billy B. Van the comedian, and Joseph Conoly, the theatrical manager.

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Patch Says He Won't Let Dillingham "Take It From Me!"—With the announcement by Charles Dillingham of his first musical attraction of the season, "Take It From Me!" William Moore Patch goes on record as having well on the way toward production, in conjunction with Joseph M. Gaites, a musical play of a similar title. Moore states that the title is copyrighted by M. Witmark & Sons, who have the publishing rights of the contemplated production. The Gaites-Patch play was written by Will B. Johnston, cartoonist of the New York World, with music by Will R. Anderson. The Dillingham play is based on a French libretto, with music by Ivan Caryll. Mr. Dillingham has expressed his willingness to withdraw the title, providing the Patch contentions are established.

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George C. Tyler to Present Lynn Fontanne in New Play—George C. Tyler is going to present Lynn Fontanne later in the season in a new play which will be written for her. Miss Fontanne has been a member of Laurette Taylor's company for two years past and has created four widely differing roles in the Hartley Manners cycle of plays in which the latter has appeared. More recently she followed Laura Hope Crews in the leading role in "A Pair of Petticoats."

Until about the holidays Miss Fontanne will remain as a member of Miss Taylor's company on tour, appearing as Miss Perkins in "Happiness." To oblige Mr. Taylor she has consented to play a role in "Among Those Present" for the first few weeks of the engagement of that play at the Knickerbocker Theater.

Joseph Klaw's "Some Night" at Asbury Park August 19—The first offering of Joseph Klaw as a producing manager, "Some Night," which is now in a good stage of readiness, will be presented for the first time at Asbury Park on August 19. Forrest Winnant, who earned favorable comment in "Turn to the Right" last season, will have a singing role, and Roma June will surprise her friends in the prima donna part. The balance of the cast will include James C. Marlowe, Louis Simon, Grace Edmond, Camilla Crume, Charles Welsh Homer, Charles Meyer, Thomas H. Walsh, Charles Hall, Jesse Willingham, and Charles Fulton.

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"Three Paces East" Comes to Cohan & Harris—"Three Paces East," a secret service play by William Paul Kelly, a newcomer in stage dramaturgy, but well-known as a contributor to the screen, comes to Broadway Monday, when it supplants "A Tailor-Made Man" at the Cohan and Harris Theater. "Three Paces East" was produced originally in Washington. It is being put forth by Cohan and Harris. In the cast are Emmett Corrigan, Violet Heming, Fred J. Fairbanks, Charles Harbury, Frank Westerton, Herbert Evans, Harry Lambart, Frank Sheridan, David Leonard, Marion Grey, Grace Ade, Cora Witherspoon and Mary Eileen Mack.

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Peggy Wood Writes a Play—Peggy Wood has delved into the intricacies of playwriting. Not content with merely taking part in "Maytime," she is the authoress of a one-act play, "The Sleeping Beauty," written in collaboration with her father, Eugene Wood. It is going to be tried on the soldiers.

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Warfield to Tour Liberty Theaters in "The Auctioneer"—The War Department through the Theater Division of the Commission on Training Camp Activities has made arrangements with David Belasco and David Warfield for the latter to tour the Liberty Theater Circuit in "The Auctioneer," opening early in September. The artists of Mr. Warfield's company will give their services gratuitously, and the management will contribute all money received over and above the actual cost of transportation and operating expenses to be used to buy Smileage books for the soldiers. This special attraction was secured by J. Howard Reber, in charge of booking all the Blue Liberty Theaters, in co-operation with David Belasco.

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Three Companies of "The Kiss Burglar"—Closing its engagement at the Eltinge August 3, "The Kiss Burglar" reopened again the next night to give a final performance for soldiers and seamen. Three companies are to present the musical comedy on tour for Messrs. Orr and Welch this season.

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"Girl Behind the Gun" Grooming for Broadway—Extracting what coolness they can from the cavernous depths of a dark house, principals and chorus of "The Girl Behind the Gun" are re-assembling afternoons at the Lyceum Theater preparatory to the Broadway opening of the piece, which already has had an out-of-town hearing. Donald Brian is the chief luminary of the cast.

Ninth Season of "Everywoman" Opens in Halifax—Henry W. Savage has sent "Everywoman" on tour for the ninth successive season. The play opened in Halifax, N. S., on Monday night. The cast includes Paula Shay and Margaret Johnson, alternating in the title-role; Percy Parsons, Frederick Hampton, Edmund Fitzpatrick, Frank Kilday, F. J. McCarthy, Jerome Kirkland, Norman Lane, Lester Paul, Fred Elsbree, J. K. Hutchinson, Charles Durnen, Dorothy McCord, Trixie Stegman.

The 1918-19 tour of "Everywoman" includes all of the principal cities of Canada and the United States and a number of places which it has never visited.

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Clark to Present New Play, "Not With My Money"—Edward Clark, author of "De Luxe Annie," is preparing to present his latest play, "Not With My Money," a melodramatic farce in four acts. Among those already engaged are Lucille Watson, William Morris and Walter Wilson. The play will have its initial presentation in Baltimore during the week of Sept. 9.

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Play with Two in Cast Opens in Long Branch—Shelley Hull and Effie Shannon appeared here Wednesday in the most novel play in years. They comprise the complete cast. The play is called "Under Orders," and comes to the Eltinge Theater at the opening of the season.

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Prospect Brightening in Theatrical Affairs in Chicago—Theatrical conditions are beginning to look up in Chicago, for this week two houses which have been dark for several weeks are to be relighted. On Sunday evening Fiske O'Hara comes to the Olympic, acting "Marry in Haste," a new comedy by Anna Nichols. Patricia Clary, Nancy Currier, Louise Malloy, Laurette Allen, Robert H. Russell, J. P. Sullivan, W. T. Sheehan, J. E. Miller and Margaret McCabe will assist the star. Augustus Pitou is manager.

On Monday evening "The Garden of Paradise" will be presented at the Studebaker. Cathleen Nesbitt, Alexander Onslow and Constance Collier are in the big company.

The Illinois resumes operations August 31 with "The Rainbow Girl." Edward Wappler, formerly manager of the Blackstone, has been transferred to the Illinois. Rollo Timpani is at present managing the Blackstone.

Fiske O'Hara will remain at the Olympic two weeks only.

The management of Powers', the Blackstone, the Illinois and the Colonial announce that tickets for these houses can be secured in the box-office only—no brokers.

Marie Cahill in "Just Around the Corner" leaves the Cort Saturday night, August 17. She will be followed by "Lombardi, Ltd.," a comedy by the Hattons, with Leo Carrillo in the leading role.

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Theaters Open in Boston—One by one the theaters are opening in Boston. "Maytime" is doing a good business at the Shubert, where Peggy Wood, Charles Purcell and William Norris are proving great favorites. "Oh, Lady! Lady!" is opening at the Wilbur and will probably run for several weeks. Mitzi is doing well at the Tremont.

NEW STAGE PRODUCTIONS IN REVIEW

"Allegiance"

A modern play in three acts by Prince and Princess Troubetzkoy (Amelie Rives). Produced under the direction of William Faversham and Maxine Elliott at Maxie Elliott's Theater August 1.

CAST

Mr. Hartmann.....Carl Sauerman
Karl Hartmann.....Carl Anthony
Max Hartmann.....Charles Meredith
Elsa Hartmann.....Miss Blanche Yurka
Albert Perry.....Charles Hampden
Anna Perry.....Miss Evelyn Varden
Count Von Geiger.....Harrison Hunter
Billy Elton.....Charles Laite
Gottlieb.....Charles Kraus
Minna.....Margery Lytle
Karlchen.....William Read, Jr.

"Allegiance," which was produced by William Faversham and Maxine Elliott at the theater which bears the latter's name last week, is a war play, and it has for its theme the conditions of a German-American household before the hyphen was completely eliminated.

Its subject is similar in its outline to "Friendly Enemies," but the treatment is so radically different that there need have been no cause for worry on the part of either producer. In the first place the Troubetzkoys deal with the subject in a far more serious vein. Their play is more of a treatise and less of a piece of stagecraft. Their aim is visibly to drive a lesson home in the most convincing and direct method possible. Theirs is by far the more thoughtful and more serious play. They, too, show a house divided against itself, the father against the mother, and the son against the father.

THOROUGH STUDY IN CHARACTER

As a study in character it is thorough and true. It shows the mental struggles of the three generations. The old grandfather who came over to this country, as an emigrant, looks at Germany's part in the war with the calm philosophy of an old man. He sees the shortcomings, he sees the faults, but he does not wish to disturb the quietude of his daily life. Then there is his prosperous son. His mistrust of England, his blind faith in his father's countrymen, and his desire to do his share to put an end to it all lead him into rash dealing with German secret agents. Then there is his son, an American without compromise. His turbulent youth rises against the crimes that his father refuses to believe have been committed.

When the play opens he is at the breaking point. He tells his mother, who is in sympathy with him, that one more of Germany's cowardly acts, and something will snap within him, and he'll have to "do something." The Lusitania is that act, and he enlists in the Canadian army. His father continues his dealing with the German agent, and it is not until his boy returns blinded by a German doctor that he finally sees the error of his ways.

The Troubetzkoys have been fortunate in drawing real people for their characters. They display a fine sense of values. They show true understanding of human motives and human hearts. It is evident, too, that they know whereof they write. There is none of that floundering around a subject with which they are hopelessly unfamiliar. The sufferings of their people are those of real people. They are genuine, sincere.

Everything moves smoothly and directly towards the climax. It is true, perhaps, that "Allegiance" contains the maximum of speeches and the minimum of drama, but then those speeches are worth listening to. They are not stilted nor far fetched.

CAST EXCEPTIONAL

Blanche Yurka, as the wife, gives her usual intelligent portrayal. She fulfills all the demands that are put upon her, rising to splendid heights in the last act. As the husband Carl Anthony has a great deal of poise and dignity, and his performance is polished and consistent.

But perhaps the first honors are due to Charles Meredith, who plays the part of the son. Meredith is only a young fellow, but he plays his role with a fire and sincerity that is unswerving. Not once throughout the entire play does he strike a false note. He is unstudied, unspoiled, and he does not resort to that bag of tricks that is often so popular. He has a pleasing presence and a likable personality, and it is only to be hoped that his success will not mar his natural gifts.

Evelyn Varden, as the woman who is always whisking her children from where they will be imbued with American sentiments, does her bit well, while Charles Hampden as the pacifist husband is delightful.

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"Helen of the High Hand"

WASHINGTON — Adolph Klauber has scored a success as a producing manager at the Belasco Theater the current week, where he is presenting "Helen of the High Hand," a comedy brimful of humor, an adaptation by Richard Pryce from the story of the same name by Arnold Bennett. The scene is laid in "The Five Towns," that lovable picturesque locality of the book.

The play follows the story closely. Helen is a bold-spirited, imperious young woman who sets out to accomplish a number of things. She succeeds. When she makes up her mind to reform her old grand-uncle, who is penurious almost to the point of being miserly—she does it. When she picks out a young man and makes up her mind that she'll make him propose, he does. And so through the play, Helen carries things with a high hand. The play has been handsomely staged and the cast is a notable one.

Playing the leading roles are Estelle Winwood in the name part, E. Lyall Swete, Lumsden Hare, Katherine Stewart, Charles Esdale, Louis Emery, Eva Dennison, Edward Broadley and Constance Hunt.

"Keep Her Smiling"

Comedy in Three Acts and Four Scenes by John Hunter Booth, founded upon a story by Edgar Franklin. Produced by Richard Walton Tully at the Astor Theater, Aug. 5.

Mr. Donovan.....Byron Russell
Theodore Brackett..De Witt C. Jennings
Henry Trindle.....Sidney Drew
Mr. Storer.....Ivan Christy
Stellar Goodwin.....Daisy Rudd
Grapely.....John H. Dilson
Mr. Bland.....John M. Washburne
Marie.....Rosanna Allison
Polly Trindle.....Mrs. Sidney Drew
Jim Merriweather.....Lincoln Plumer
Myra Merriweather.....Maidel Turner
Bentley.....Charles Mylott
Mr. Wainwright.....William T. Hays
Mr. Welburn Otis.....W. A. Whitecar
Middleton's Man.....Stanley Mortimer
William Sampson Truscott, Page Spencer
Miss Atterbury.....Vira Rial
Hugh R. Stafford.....John F. Weber
Mr. Breckenbridge.....W. H. Post
A. Walter.....L. Tantillo
Mrs. Winston Pierce.....Rose Emerson
Miss Wainwright.....Nell Sandilands
Mrs. Welburn Otis.....Dorothy Quincy
Publicity Agent.....C. L. McVey
Dr. Morrow.....Edmund Dalby
Madlova.....Marie Bantzhaff
Slavarloofsky.....Fred Pena
Maruso.....Enrico Sbordi

Americans are a light-hearted people despite the cynics and misanthropes of Greenwich Village. Proof of this piece of dogma can easily be discovered by a visit to "Keep Her Smiling," a comedy in which Sidney Drew returns to the stage following a long absence in the silent drama, accompanied by Mrs. Drew.

The play is founded on the theory that extravagance is a superlative blessing—that a wife may contract enormous debts provided she is pretty and pleasing. A subject truly suitable for serious reflection by the dramatists of the Scandinavian countries. They would have treated it with cold and tragic realism, pointing an inevitable moral and gaining probable international appreciation of their work.

EXTRAVAGANCE A VIRTUE

On this side of the Atlantic, however, extravagance becomes a virtue in the minds of the playwrights outside of Eugene Walter's photographic school.

The hero of the modest and entertaining little tale at the Astor is a cashier in a broker's office—a meek, little plodder, who in some mysterious way has garnered a pretty and wholesome bride. Whereupon life for him becomes a problem of keeping joy and radiance forever in his household through the means of gratifying every whim of his thoughtless wife.

But a kind destiny comes to the plodder's assistance. His firm, in need of a dummy director, appoints him treasurer with one share of stock. And life begins to appear rosy. His wife, unduly impressed by his office relations, glorifies him to the neighbors, to Fifth avenue merchants, to his employers, until he is raised to a pedestal of social and financial success.

It is of little concern to him that expenses have increased materially, and that there are comparatively little means of meeting them. Wifey's loveliness is illusioning and as long as wifey smiles—hang the expense!

The play is spiritedly written though there is a tax upon credulity in the scene in which the conscientious and humble cashier consents to engage $6,000 worth of noted singers and dancers for a housewarming with but a $5 bill to his credit.

WELL STAGED AND ACTED

It is cleverly staged and acted and the audience patiently forgot the Sahara heat in the amusing performance of Sidney Drew. Mr. Drew is such a skillful farceur, such a resourceful comedian, that it is to be regretted he has remained away from the stage so long. He was the ever-faithful employe, buried in a rut of routine, to the life.

Mrs. Drew as the flightly but adoring wife played with excellent restraint. She was also very pleasing too look at—much more pleasing than in the films. A competent cast included De Witt Jennings as a brusque broker.

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"Where Poppies Bloom"

WASHINGTON — At Poli's Theater during the current week Manager A. H. Woods makes a fine production of "Where Poppies Bloom," a new play by Roi Cooper Megrue that fits Marjorie Rambeau like a glove, who is featured in the stellar role, scoring a distinct success. The action of the play occurs in a chateau near the French front. It presents the love story of a young French lieutenant and an intensely patriotic French woman who has been betrayed into a dangerous and unfortunate predicament.

The war provides the tale with a tremendous and fitting background. There's a hint of tragedy in the play of these two people whose youth and happiness have been inextricably entangled in the meshes of the great struggle — relieved, however, with abundant comedy and a wealth of diverse character.

A very excellent and talented supporting company includes Pedro de Cordoba, Lewis Stone, Percival Knight, James L. Crane, Will Deeming, Lawrence Eddinger, Charles Mather, Marcel Rousseau and Sydney Blackmer.

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"She Walked in Her Sleep"

LONG BRANCH — George Broadhurst produced here last week "She Walked in Her Sleep," a farce by Mark Swan, which is to be presented at the Playhouse, New York, on Monday. The plot reveals complications caused by a girl somnambulist, who invades the apartment of a young married man and disappears with a deadly explosive.

The cast includes Robert Ober, Arthur Aylesworth, William Jefferson, Walter Walker, Walter Lewis, Isabel Irving, Helene Lackaye, Leila Frost, Lorraine Frost and Eva Williams.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Dues Change Discussed Actor's Salary Increased

Members of the A. E. A. Are Most Earnestly Urged to Immediately **Send Reliable Addresses to the Office of the Association**

The proposed amendment to the by-laws by which, if adopted, the membership dues would be doubled, beginning next November 1, was posted on August 3, and at the end of thirty days from that date the full Council will vote upon it. Two-thirds of all are required to pass it. Meantime there will be much thought and discussion on the question. There are most decided opinions pro and con.

Another delightful incident. A well known character actor came to the office the other day and told how he was in the tryout of a new play some months ago and that he reappeared in it two weeks since, after the manuscript had been subjected to some changes. His own part went even better than before, and after seeing this the managers, who have been credited with many similar actions at various times, voluntarily went to him and said: "We think your characterization is so good that you are worth more money to us." And they straightway raised his salary!

John Drew, who had but just come from the hospital, where he had sojourned for some time in a dark room after having his eyes operated upon, came to the Council room for an exchange of greetings before we went into session. He could not stay, but it was noted how extremely well he looked. Everybody was made happy to learn that despite his apparent difficulty in seeing as of yore, his physicians say his vision will be fully restored in another fortnight.

George Arliss is the author of the feature article in the August number of Equity. Members are asked to read it. It will prove worthy of the highest professional attention.

Mr. Goerdler, our office manager, having returned from two weeks' vacation, Mr. Gillmore, the executive secretary, hied him away to Siasconsett, Nantucket Island, where he and his family have long had a cottage. Mr. Turner, our counsel, also is at 'Sconsett.

By Order of the Council.

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Coney Mardi Gras Off

The Coney Island Mardi Gras has been placed on the non-essential list this year. Instead of the annual celebration at the wind-up of the season a mammoth patriotic carnival will be held.

The Coney Island Carnival Company at a meeting decided to taboo the customary celebration for a more appropriate one. The carnival will be held during the week beginning September 9.

Death of Hollis Cooley

Hollis E. Cooley, until July the New York representative of the War Department Committee on Training Camp Activities and a widely known theatrical manager, died August 2 in the Post-Graduate Hospital, following an operation. Mr. Cooley resigned from the Committee on Training Camp Activities on the day he was removed to the hospital. He was in his sixty-first year.

Mr. Cooley was born at Deerfield, Mass., where he was educated, and early in life he went into the theatrical business. He was the manager of a theater at Wichita, Kan., many years ago, and later managed the Ninth Street Theater at Kansas City. He was director of the Actors' Fund, and for a year was general manager for Henry W. Savage.

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Actors Fund Gets $5,000

Dr. Oscar M. Leiser, known as the "actors' doctor" and beloved by all the theatrical profession, died, supposedly intestate. Arthur Hirschberg had applied for letters of administration, claiming to represent twenty-one relatives as next of kin and heirs to the $25,000 estate, but Surrogate Fowler denied it. A will has been discovered, which leaves $5,000 to the Actors' Fund. A number of other bequests were made. Dr. Leiser died suddenly at the Lambs' Club just after having been appointed a captain in the Medical Corps.

Shuberts' Uptown House

The Shuberts, in their fight against Klaw and Erlanger, are continuing to increase their string of theaters, and are even carrying the issue to outlying districts. A new house acquired by them is the Riviera, located at Ninety-seventh Street and Broadway. The playhouse, which will hereafter be known under the name of the Shubert Riviera, will be an uptown theater for their attractions and those of their allies. It will be a competitor of the Standard Theater at Broadway and Ninetieth Street, which has heretofore housed the Shubert attractions.

The theater was built five years ago by William Fox and has been devoted to motion pictures. It has a seating capacity of 1,750.

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Police Replace Firemen

For the past month the firemen whose presence is required in about one hundred and thirty-five theaters throughout the city, have been breaking in the police reserves to do their work. As the larger proportion of the latter have their respective businesses to attend to during the day they can only perform these duties in the evenings. Therefore regular firemen will continue to be seen in the afternoon in those theaters that have afternoon performances, but at night 135 firemen will be relieved by the presence of the police reserves.

Julia Bruns, playing a leading part in "The Blue Pearl"

Sidney Drew, who returns to the stage in "Keep Her Smiling" after a long absence in pictures

Elizabeth Brice, who is on her way to France to entertain our troops

LIBERTY THEATER NEWS

DeWolf Hopper has promised to write a speech on Smileage, to be used in the Hippodrome production during the winter, to stimulate the sale of Smileage tickets.

The War Department Commission on Training Camp Activities has just purchased the Majestic Theater at Camp Travis, formerly owned by the Interstate Amusement Company of Dallas. This theater will be added to the Red Circuit of Liberty Theaters.

Contract has been let and the construction division is now at work on the building of a large Liberty Theater in Camp Humphreys, Virginia.

One feature of the performance of "All in the Family," by Jerome K. Jerome, at Camp Grant was the appearance of Mrs. Mary C. Tyler in the first act in the same gown she wore at the inaugural ball in honor of President Lincoln.

The War Department's Division of Dramatic Activities Among the Soldiers has received a gift of 300 wigs from Ph. Glemby of 12 East Twenty-second street, New York City.

Ruth Rodin, who played at Liberty Theater, Camp Dodge, last week, arrived ahead of her baggage and music. She borrowed a dress, rehearsed new songs and was one of the big hits of the bill. Her baggage arrived in time for the second performance.

Charles C. Perry has been appointed manager of the Buffalo Theater at Camp Upton, Long Island.

Franklin H. Sargent, chairman of the Department of Dramatic Activities Among the Soldiers, of the Liberty Theater Division, announces the first three service plays, printed in full by the War Department, are now ready. They are "The Drums of Oude," a drama by Austin Strong; "Three Rogues and a Rascal," a comedy by Wilna Wiggington, and "Crooks," a comedy by Nathan Kussy. A single copy of each service play will be sent to each dramatic director in the camps for production by soldiers.

The Manuscript Division, of which Augustus Thomas is chairman and Austin Strong librarian, has had remarkable success in enlisting the interest of authors. The Lambs Club, the Friars and Players and other organizations, through their officers, have promised the loan of their successful skits and plays.

Two new Liberty Theaters will be opened this month, one at Camp Fremont, California, and the other at Camp Kearney, California. George L. Sargent, who has been engaged in theatrical productions in the West for a number of years, has been appointed temporary manager of the theater at Kearney by the War Department's Commission on Training Camp Activities. Charles Salisbury, for twenty-five years connected with theatrical work, has been appointed manager at Fremont.

600 TO FILL IN FROM CHOW TO TAPS

Quota to Amuse Soldiers Now 50 Players a Month

The American soldier in France is not to lack amusement, not if the 600 players who already have volunteered reach them in time. The number of players now being sent abroad by the Over There Theater League has reached fifty a month, and their field of operations will include the Y. M. C. A. huts, K. of C. houses and Red Cross hospitals. More than six hundred favorites of the stage have tendered their services, but Winthrop Ames and George Forbes, who have given much time to rehearsals, say more are needed.

The scope of the attractions runs all the way from the three-a-day juggler to the classy star who once felt she was out of her element when away from dear old Broadway.

Of the party now on the way there are twenty-eight members, some of whom in order to draw the Government's $2 a day have given up salaries amounting to as much as $1,500 a week. Included in this party are Margaret Mayo, Will M. Cressy and Blanche Dayne, Irene Franklin and Burton Green, Corinne Francis and Tony Hunting, Elizabeth Brice, Harry Adler, Kate Condon, David Lerner, Paula Sherman, Alfred Armand and Hal Pierson, D. C. MacIver, who went into mining but came back to help the cause; Howard T. Collins, musical conductor; Helene Davis, George Austin Moore, Leo Donnelly, Helen Goff, Will Morrissey, Inez Wilson, Henry Souvaine, Madeline Glyn and Amy Horton.

Straight vaudeville and little plays will be used and all bills are arranged to run an hour and a quarter, which is the regular time between evening "chow" and taps.

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"Maytime" Moves

"Maytime," with John Charles Thomas, John T. Murray and Laura Arnold, was moved from the Broadhurst to the Lyric Theater last Monday night. This is the fourth theater in New York where "Maytime" has been presented since its premiere at the Shubert in August of last year. "Maytime" was subsequently moved to the Forty-fourth Street Theater and later to the Broadhurst. Within the next week there will be four companies presenting this musical comedy on tour. Peggy Wood joined the company with Charles Purcell and William Norris in Boston tonight, Laura Arnold taking her place in the cast at the Lyric tonight.

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Appeal for Plays

Franklin H. Sargent, Chairman of the Department of Dramatic Activities among the Soldiers, War Department Commission on Training Camp Activities, announces that dramatic director Barrett H. Clark is constructing an open air stage and theater at Camp Humphreys, Virginia.

With Augustus Thomas as chairman, this department has appealed to playwrights of the United States and England to submit plays for production in camps under the dramatic directors.

PERSONALS

MICHAEL FITZGERALD has joined the "Oh Lady! Lady!!" company and went to Boston early in the week to get into his part.

JOSEPH URBAN will design all the scenery for the productions which are to be made by the new firm of Klaw & Erlanger, Dillingham-Ziegfeld.

ELEANOR WOODRUFF has been engaged for "The Crowded Hour," a play by Edgar Selwyn and Channing Pollock. Last season she was with Otis Skinner in "Mister Antonio."

SIX BROWN BROTHERS have returned to the Ziegfeld Midnight Frolic after a week's absence.

JOSEPHINE WHITTELL has signed with John Cort to appear in "Gloriana."

EVA FRANCIS will sing one of the principal roles in Klaw & Erlanger's production of "The Girl Behind the Gun."

LOUISE GROODY has been engaged to sing one of the principal roles in "Fiddlers Three," a musical piece to be produced by John Cort.

BLYTHE DALY is now appearing in "Getting Together" at the Shubert Theater. She is the daughter of Arnold Daly.

CHARLES C. WILSON has been engaged for a role in "Mother's Liberty Bond," which opens at the Park next Wednesday.

MARGUERITE RISSER, niece of Kathryn Osterman, and Jack Osterman, son of J. J. Rosenthal, manager of the Bronx Opera House, have been engaged by A. H. Woods for "Parlor, Bedroom and Bath."

EUGENE and WILLIE HOWARD, who are appearing in "The Passing Show of 1918," at the Winter Garden, have completed arrangements for the purchase of a 200-acre farm near Lexington, Ky. They will use this farm as a summer home and for the breeding of thoroughbred horses.

TOM WILKES, the Seattle stock impresario, is visiting his relatives in Los Angeles and engaging new talent for his coming season in Seattle.

ARTHUR ROW, who with his company has been making a tour of western universities in Shakespearian and other high class plays, has concluded his tour. One of his latest presentations was Moliere's "The Bluestockings" at the University of Wisconsin.

MOLLIE KING made her first appearance in the Century Grove Midnight Revue, atop the Century Theater, Tuesday night. Miss King will play a limited engagement there, after which she will be starred in a new musical play by Elliott, Comstock and Gest.

WILLIAM COURTENAY will play the leading role in "Maid of the Mountains," the Elliott, Comstock and Gest production which will open at the Century Theater early in September. This is Mr. Courtenay's debut in musical comedy.

ALONZO PRICE, who has concluded arrangements with Arthur Hammerstein for the production of his musical comedy, "Somebody's Sweetheart," has gone to San Francisco to produce "Up In the Air" at the Alcazar Theater.

EDDIE MEYERS, last seen in "Rock-a-Bye Baby," has been added to the cast of "A Very Good Young Man," which will open in Washington, Monday, Aug. 12.

JACK MASON, who staged the dancing numbers of "The Passing Show of 1918" at the Winter Garden, has accepted by cable message an offer made by Alfred de Courville, manager of the London Hippodrome, to produce the first revue staged at Mr. de Courville's playhouse after the war.

WILLIAM KENT will be seen this season under the management of H. H. Frazee in the new Nora Bayes piece which will begin rehearsals shortly. Mr. Kent was last seen in "Toot-Toot" at the Cohan Theater.

CHARLES CABELL WILSON has been engaged for the role of the postmaster in "Mother's Liberty Bond" at the Park Theater. Mr. Wilson has been appearing with Mitzi in "Head Over Heels."

HERBERT CORTHELL has been engaged for a role in "Sometime," a musical comedy which will be produced here in September by Arthur Hammerstein.

OSCAR O'SHEA, Chicago Deputy of the Actors' Equity Association, is off on a vaudeville tour to the Pacific coast, being booked by the W. V. M. A. Esther Evans (Mrs. O'Shea) will assist him, they doing their old act, "Sense and Nonsense."

ARMAND KALISZ, whose most recent New York appearance was with "The Kiss Burglar," has replaced Joseph Lertora in the role of Jules Gaillard, the aviator, in "Going Up" at the Liberty Theater.

MYLES MURPHY has been engaged by William P. Orr to do the advance work of "The Kiss Burglar." Murphy was to have piloted Chauncey Olcott, but the latter has not yet succeeded in getting a suitable play.

THE FARBER SISTERS are spending their vacation motoring in the Berkshires. They will return soon to open with "Sinbad."

LEOLA LUCEY will sing "The Greatest Mother in the World," by John Murray Anderson, at the Red Cross Concert to be given this month at Castle-by-the-Sea.

CONRAD NAGEL appeared in support of Alice Brady when she returned to the stage in "Forever After," a play by Owen Davis, last Monday in Long Branch, N. J.

ADA JAFFE will be seen in "Business Before Pleasure" this season. She was in the cast of "Marriages Are Made" at the Fulton Theater.

FRANKLIN ARDELL has been engaged for "The Crowded Hour," a new play by Edgar Selwyn and Channing Pollock.

JEAN STUART will be in the cast of "Seven Days' Leave" when it begins its tour at Washington, D. C., Monday.

DOROTHY JARDON has been placed under contract by Compaini, the Chicago impresario, and will appear with the Chicago Opera Company in the coming season.

NAT GOODWIN is again contemplating matrimony, according to a report reiterated from several quarters. There is much speculation as to the prospective bride, but a certain actress figures more prominently than others in the gossip.

CLAIRE CHARTREAU, a dainty dancer who has been seen at the Palace and who has figured in several important Chicago productions, is to go to South America to introduce her own terpsichorean creations.

THE BROADWAY TIME TABLE

FOR WEEK ENDING AUGUST 17

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Keep Her Smiling	Aug. 5	16
Booth	Seventeen	Jan. 21	242
Cohan and Harris	A Tailor-Made Man	Aug. 27, 1917	438
44th Street	Hearts of the World (film)	April 5	304
Hudson	Friendly Enemies	July 22	24
Liberty	Going Up	Dec. 25	284
Longacre	The Blue Pearl	Aug. 6	15
Lyceum	Tiger Rose	Oct. 3, 1917	265
Lyric	Maytime	Aug. 18	422
Maxine Elliott	Allegiance	Aug. 1	20
New Amsterdam	Ziegfeld Follies	June 18	72
Park	Mother's Liberty Bond	Aug. 7	13
Playhouse	She Walked in Her Sleep	Aug. 12	8
Shubert	Getting Together	June 3	81
39th Street	Eyes of Youth	Aug. 22, 1917	427
Winter Garden	Passing Show of 1918	July 25	20

SIZE OF NEWSPAPERS IS ORDERED CUT

Reductions of 15 and 20 Per Cent. Effective This Month

Putting the responsibility of enforcing its provisions on the paper mills of the country, with the alternative of having their coal supply cut off, the War Industries Board has ordered that all daily newspapers reduce their size 15 per cent. on Aug. 12 and all Sunday editions cut down 20 per cent. on Sept. 1.

While exercising no direct mandatory powers over the newspapers, the wishes of the board are made effective by its control of the paper industry, if there were any tendency to opposition. This, however, is not the case, the conditions outlined by Chairman Baruch of the board being in the main identical with the recommendations made by the war committee of newspaper publishers to the pulp and paper section of the War Industries Board.

Pledges which newspapers must sign in order to insure continued service by the paper mills are now being printed, and if the curtailments are not accomplished by Oct. 1, further reductions in the size of the papers are to be ordered.

The acceptance on credits of unsold copies and the free exchange of newspapers are also forbidden, and a considerable restriction is placed on the number of copies to be given to advertisers. For all but large contract advertisers and advertising agencies one copy, for checking purposes, must suffice.

* * *

Opens New Quarters

The success of the Sunday canteen service operated for the benefit of men in uniform by the Stage Women's War Relief has made it necessary for the women to open larger headquarters, which they have done in the new service house at 251 Lexington Avenue.

It is capacious enough to care for a great number of soldiers, including men from the British and English army that come to take advantage of the dancing, music and free vaudeville provided by the women of the stage.

The need for providing accommodations for soldiers staying in the city who at times have been obliged to pace the streets at night for lack of accommodations is seen in the weekly attendance of some 600 men.

* * *

"Lights" Give Big Show

The Lights, the Freeport, L. I., theatrical organization, presented a big show at the Star of the Sea Lyceum, Far Rockaway, last Saturday night. Twenty-five well-known stars of vaudeville and musical comedy took part in the entertainment. In addition to this, several film stars aided the Lights for the first time in the history of that organization. Among the stage stars who appeared were Morton and Glass, Stella Mayhew, Whiting and Burt, Dugan and Raymond, Milt Collins, Leightons, Arthur Deagon, Violet Dale, Harry Breen, Tony and Norman, Anna Chandler and others.

The Lights will give an entertainment in New York later in the year, it is reported.

IN THE VAUDEVILLE FIELD

BILL AT AMERICAN IS WEATHER PROOF

Cliff Clark Scores Heavily; Tom Moore, Too, is All There

The kindly admonition that it is "twenty degrees cooler" inside did not represent the sole lure for patrons of Loew's American, although the upward surge of the quicksilver made that a very valuable consideration in itself. In fact, with so much approval did the bill presented there meet that the patrons, altogether forgetful of the fact that they came principally to cool off, became warmly excited.

Cliff Clark was one of the principal excitants. He and Old Sol did good team work. They made the audience applaud fervently and perspire in like manner. But then Cliff perspired, too. The more the audience applauded—and perspired—the more industrious and hot he became.

So, all in all, there was a hot time at Loew's American with the opening of the new bill. But it was an enjoyable occasion, just the same.

CLIFF CLARK BIG HIT

Speaking of this same Cliff Clark, he almost ran away with the show. And there, again, he competed with the thermometer. He gave what he called "impressions" of Janitor Casey singing a sneezing song, and then presented the same number as sung successively by a "semi-society baritone," a very mellow melodrama villain, an Englishman and a Coney Island waiter. "Mother's Rosary" served as the model on which all these variations were based. The only reason why Cliff got off the stage at all was discovered in the fact that pounding palms would no longer give forth sound, the oozing perspiration taking all the smack out of 'em.

Some idea of the strength of the bill will dawn on the vaudeville patrons when it is stated that Tom Moore and his girls were there. No need to comment on the performance of this perennial favorite. It is enough to say that he was there—all there.

ZELAYA FINISHED ARTIST

Senor Zelaya is a recent accession to vaudeville, and a valuable one. His playing of a number by Granados, the Spanish composer, a capital composition of his own and a potpourri of popular airs stamped him as an artist of finish and discrimination. The latter qualification applies especially to his selection of numbers, which were of ideal vaudeville caliber—showy yet musicianly.

Francis and Wilson did a clean-cut combination acrobatic and dancing act which went well. Gold, Reese and Edward rather creaked in a labored conglomeration of singing and clogging on roller skates, but the synchronic dancing of the male duo was a feature that made the act tolerable.

Majestic—Chicago

The Majestic Theater, Chicago, had a sensational headliner for week ending August 11, called "On the High Seas," a melodrama of the war, and presented by Langdon McCormick. The cast includes Robert Holden and Bennett Johnstone. Cecil Cunningham, prima donna in many operatic productions, brought a repertoire of songs, as another feature of the bill; Jack Alfred and company, in a comedy skit called "Smile," and several other acts appeared during the week.

The vaudeville bill at the Great Northern Hippodrome consisted of Lohse and Sterling, athletes; Polly Oz and Chick in "Mirth and Melody"; Flagler and Malia, singing and dancing; Graven and Hayes, vocal duets.

W. A. Atkins

PERSONALS

George M. Cohan has written a new marching song, entitled "Toddling Over the Rhine with Todd." It is dedicated to the 324th Infantry in honor of Capt. Benjamin R. T. Todd, of Headquarters Company. Color Sergeant Walter S. Duggan, of the 324th, formerly of the Cohan & Harris forces, is already singing the new regimental song.

* * *

Grace George produced last Friday night at the base hospital, Staten Island, a new one-act play by Louise Closser Hale. The playlet was part of a performance arranged for convalescent soldiers by the Stage Women's War Relief.

* * *

Hermine Shone has arranged with Lewis & Gordon to present her in "The Best Sellers," the piece that first saw light at the Fulton Theater under the Actors and Authors, and was later seen for one week at the Palace Theater, with Edith Taliaferro. Miss Shone will be seen in the leading role, and Leo Henning and Virginia Smith will appear in her support. Miss Shone's husband, Emmett De Voy, has just completed a sketch, which he will present very shortly with himself, Darrell Goodwin and Jean Thomas in the leading roles.

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Loring Smith, well known in vaudeville, has signed with Comstock, Elliott & Gest and will be seen this season in "Leave It to Jane," which soon begins rehearsals.

* * *

Sarah Bernhardt played in the Greek Theater at the University of California on July 25 and read the principal parts of "Les Cathedrales." She was assisted by her entire vaudeville company.

Keith's—Washington

At B. F. Keith's always crowded theater, a crackerjack bill for the current week presents Eddie Foy and the Seven Younger Foys as the big fun-making headline, appearing in their amusing sketch, "Slum Where in New York," written by George V. Hobart and "Bugs" Baer. Others of attractive talent include Dolly Connelly, a charming singing comedienne, in a new cycle of songs written by Percy Wenrich, with Albert Rule at the piano; Mabel and Dolly Ford in "the Ford Review of 1918"; the clever farceurs, the Ward Brothers, in their laughable skit, "Bertie and Archie"; Francis and Ross in "Odds and Ends of Dancing"; Quinn and Caverly, comedians of ability; Henri Heulere and Ethel Delere in their unique "Pianofloge."

John T. Warde.

RIVERSIDE AUDIENCES FORGET HEAT

Good Bill Made Up of a Sketch and Singing and Dancing

The Riverside program this week is largely comprised of musical and dancing numbers. The headliners are Anna Wheaton and Harry Carroll, who are appearing also at the Palace this week. Miss Wheaton sang some old and new songs of the young composer, giving the same program in both houses.

George MacFarlane also sings old and new favorites, accompanied by Harry de Costa.

Billie Montgomery and George Perry were so amusing in their antics that they managed to make the wilted spectators forget the heat, and Kramer and Morton, the two Black Dots, also succeeded in provoking much mirth.

Jimmie and Minnie Allen appeared in a song and gown revue. The program included a sketch, "Who Was to Blame?" with Elsie Williams and company; Emma Stephens in more songs; the Garcinetti Brothers, hat throwers, and closed with the Seven Bracks.

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Celebrates Fifth Year

McVicker's Theater, Chicago, is celebrating its fifth anniversary of vaudeville, and therefore presenting a specially selected bill for the week, headlined by the "Yucatan Girls," a girl act with Leo Greenwood as the comedian. The Great Howard was also on the program. The sketch was presented by Mr. and Mrs. Norman Phillips, while the comedy was provided by O'Neill and Walmsley. "Community singing" will be an added feature at McVicker's. The remainder of the program included the Melva Sisters, Loxey and O'Connor, Florence Gladioli, Schwarz and Clifford, and Van and Vernon.

STARS MAKE NOTABLE BILL AT PALACE

Crawford, La Rue, Wheaton, Carroll and Kajiyama Seen

Warm weather thoughts and other unpleasant things were put in the background by the bill at the Palace. Three popular stars were headlining, and all the reports of "ninety in the shade" were banished when Clifton Crawford, Grace La Rue and Anna Wheaton were entertaining.

After an absence of three weeks, Clifton Crawford returned with new songs and tales—and the ever popular "Gunga Dhin." His indeed is a happy personality, and it was happiest in this case when he sang a number of typical, topical tunes.

With stunning gowns and a carefully chosen selection of songs, Grace La Rue was a delightful addition to the bill. She does things "differently" and her songs were refreshingly original and free from Broadway banalities. Of course she reflected the military spirit in several of her lyrics, notably "The Sergeant of the Line" and "A Soldier's Son." Other numbers in her repertoire were "Jeunesse," "Missouri Waltz" and "Was I the Girl for You?"

Anna Wheaton and Harry Carroll returned for their third week in the old favorites and with a few new songs that met with instant approval. Little Miss Wheaton was charming in two new frocks and danced with her usual sprightliness. Among the numbers not heard before at the Palace were, "Think of the Sweethearts I Might Have Had," "Dixie Military Ball" and a song with the zippy title, "You Can Bank on the Yanks with the Tanks."

Tomeo Kajiyama gave an amazing exhibition of concentration by writing and reading and talking all at the same time. He invited the audience to talk to him over an improvised telephone, which he answered, all the while he was writing the latest news from the papers on a blackboard—backward. His act was exceedingly interesting.

Clark and Hamilton were seen in a sketch that pleased; George Whiting and Sadie Burt in "Song Sayings"; Bud Snyder and his company in a good comedy act (it was Bud Snyder who was one of the hits of the Hippodrame last season); Percy Athos and Greta Read in a skating act, and Arthur Deagon in songs and stories completed the bill.

Addison Burkhardt, who wrote the music and lyrics of "Tiger Rose," the song hit, is amplifying the number into a musical act for the varieties.

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Beulah Poynter is putting on a sketch out of town, under Joe Hart's management. It is called "The Pink Orchid."

IN THE SONG SHOP

Gilbert & Friedland Open Chicago Office

L. Wolfe Gilbert and Anatol Friedland, the only honest-to-goodness three-in-one in the music business—regular actors, regular hit writers, and modern publishers—opened a Chicago office in the Grand Opera House Building on Monday, Aug. 12. Willie Horwitz, the tireless act and order getter, is in charge. Gilbert and Friedland, who have just closed a big week in Boston, will rest for a week and then go to Washington and Philadelphia. On Sept. 2 they will start playing the Orpheum time, opening in San Francisco. Since Maxwell Silver, the general manager, returned from the road orders have been piling up for "Are You from Heaven?" and "While You're Away." "I'm Satisfied to Step Aside" is the latest song issued by the firm. Minnie Blauman and Bertha Moss have come back from the seashore and are working like trojans to take care of the army of acts that visits the offices.

A. A. Anderson Returns to Chicago

Two weeks ago Mr. Anderson came to New York to look after some of the McKinley music interests, and while here he cleaned up a raft of business. The McKinley Music Company has just issued a song album containing thirty of the firm's latest numbers, and copies will be sent to every hut and cantonment in this country and France. In due time album No. 2 will be issued with complete words and music, and sent to all the camps and huts free of charge to the boys in the service. This is a bit of real patriotism, for it is costing the firm a neat little sum, and Vincent Sherwood, the professional manager, a lot of extra work. The sales of this summer for the firm exceed those of all past summers, very likely due to such winners as "Let's Keep the Glow in Old Glory," "Keep Your Face to the Sunshine," and "There's a Little Blue Star in the Window."

"Missouri Waltz" and "Over There" Are Popular

During a double header at the Polo Grounds last Saturday a juvenile band kept grinding out "Missouri Waltz" and "Over There" so often that one might think they had no other numbers.

Dick Gerard and Ray Walker Headed for France

Dick Gerard, author of the world-famous "Sweet Adeline," joined the Red Cross and expects to sail in the near future. Ray Walker is a member of an entertaining unit booked to hit France soon and expects to use "Sweet Adeline" in one of the skits.

Forster Takes Offices in the Strand

F. J. A. Forster, publisher of the "Missouri Waltz," now called the world's most popular melody, has opened a New York office in the Strand Theater Building, where Tom Peyton and Ed Keough will be in charge. "Hindustan," his latest publication, is getting a great reception from performers and musicians.

Woman Composer Writes a Lyric for "Dixie"

Hephzibah E. Kendrick of Richmond, Va., but now living in New York City, has written an inspiring lyric to the air of "Dixie," and has been complimented for her work by many notables, including Mrs. Woodrow Wilson, William G. McAdoo, Josephus Daniels, Newton D. Baker, Senator Thomas S. Martin, Major-General Wood and Governor Henry Stuart. Mary Hissom De Moss, the popular prima donna, has been singing it at the various cantonments.

Paul Dresser's Niece to Enter Vaudeville

Grace Valentine, niece of Paul Dresser, the late famous song writer, is planning to enter vaudeville as soon as the season opens. In her act she will use some of her uncle's famous songs, including "The Banks of the Wabash," and "The Blue and the Gray."

N. Y. Times Features Policeman Song Writer

The pictorial section of the New York Times ran a picture of Barney Goldstein singing at the concert and patriotic games at Celtic Park in memory of Martin Sheridan, but some one forgot to state that Barney was singing his own song, "Good By, Mother Darling," published by the P. J. Howley Music Company.

Bizet Music Company's New Ballad

"I Know You Know I Know" is a ballad that will appeal to singers who specialize on the better class of ballads containing sentiment, charm and real melody. The lyric is by William J. Hartley and the music by John T. Hall. The Bizet has offices at 1431 Broadway, New York.

Jos. W. Stern & Co. a Busy House

Years ago this firm was known as the house of hits, and the way they are getting the hits today justifies them in still taking pride in the phrase. Harry Tenney, the professional manager, has gone to Poughkeepsie with Gus Sun's Minstrels to look after the firm's interests. "Indianola" is still a big seller for the firm.

James W. Casey Off to Cleveland

James W. Casey, president of the Echo Music Company, 145 West Forty-fifth Street, is in Cleveland stacking up orders. His "Hearts of the World," based on Griffith's photoplay, is showing up as one of the best things he has ever put out.

Mercedes, the mental concentration marvel, played a return engagement to packed houses at the Liberty Theater, Camp Gordon, Atlanta, Ga., July 29, 30 and 31. Seven good acts of vaudeville were also on the same program. Manager J. E. Williamson states that Mercedes has proved to be the greatest attraction ever brought to Camp Gordon. "The Little Pink Devil," a bright, sparkling musical comedy, is booked as a coming attraction.

KEITH'S—PHILADELPHIA

Mlle. Dazie and Several Newcomers Delight Audiences

The headliner of this week's bill was the old favorite, Mlle. Dazie. She appeared at the head of her own company in a popular dance revue, under the direction of Gus Edwards. The numbers ranged from a jazz dance to classical divertisements.

Elida Morris, a local singer, also contributed to the program, and Walter Weems, a clever monologist, told some new Southern stories.

A farce by newcomers to the Philadelphia vaudeville stage, Shirlie Rives and Billy Arnold, scored. The sketch was titled "A Big Sale."

Other sketches included a blackface skit, "The African Duke," by Farrell, Taylor and company, and "Adam Killfoy," by Harry Holman and company. George McKay and Ottie Ardine have a snappy song and dance number, "All in Fun," and for the kiddies the Los Rodriques troupe furnished startling acrobatics.

J. Solis-Cohen, Jr.

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Davis—Pittsburgh

Stella Mayhew, with a service flag in her hand, pointed out to her audience at the Davis Theater this week that her husband and partner was in the Government service. Miss Mayhew in her coon songs made a decided hit and had to respond to a number of well merited encores. Her inimitable imitation of the girl who had her first glass of champagne was very clever and brought down the house. The bill this week at the Davis was excellent and ran to light burlesque and music. Of the latter the vocal act of Count Peroni and Trixie was especially pleasing. Joseph Bennett and Edward Richards had an amusing blackface burlesque and dancing act. Florenz Ames and Adelaide Winthrop have a pleasant burlesque in "One Moment Please," which was well presented and afforded much amusement. The Leon sisters and company gave a sensational tight-wire act.

C. C. Latus.

* * *

Orpheum—Los Angeles

Sarah Bernhardt is calling forth the S. R. O. at the Orpheum in Los Angeles at every performance of her two weeks' engagement here. Others on the Orpheum bill include Edwin Stevens and Tina Marshall, Grace de Mar, Bensee and Baird, Norton and Melnotte, Whitfield and Ireland, Wellington Cross, and Hahn, Weller and O'Donnell.

The Hippodrome is headlining this week with the Mangean Troupe, supported by seven well assorted vaudeville acts and interlarded with a five-reel feature film, a comedy film and the Pathe Weekly. All seats in the house are 10 cents, but the seating capacity is so large that Proprietor Adolph Ramish never has cause for worry. There is seldom a vacant seat at the Hippodrome.

Capt. Leslie T. Peacocke.

Elmer Rogers, manager of Keith's Palace Theater, is avoiding the heat of the city by taking his annual vacation.

NEW ACTS

Tameo Kajiyama

More complex and mystifying than ever, Tameo Kajiyama, mental marvel, returned to the Palace to startle and amaze even those who had witnessed his uncanny feats of concentration at his previous appearances there.

Here is a man with a mind of many compartments, and while examples of multiple thinking are not rare in newspaper offices, exigencies have never arisen which would put to such tests a human mind as those self-imposed by Tameo Kajiyama.

Tameo Kajiyama will carry on a conversation over the telephone, audibly, intelligibly and cogently, while writing answers to two varying questions on a blackboard with his two hands, one perhaps upside down and the other backward, or he will inscribe one of the replies in natural order. At the same time he may choose to read a passage from book or newspaper, and after he has finished with the tasks in hand, he will tell you what he has read. Any manner that a patron of the theater can suggest in which his already supernatural seeming mental stunts can be complicated win his enthusiastic and smiling endorsement—and he forthwith weathers the new test.

Tameo Kajiyama is an ideal and altogether original accession to vaudeville.

Bijou—Fall River

Manager L. M. Boas presented a strong bill week of July 29-Aug. 3, that drew very large attendance and gave the best of satisfaction. The bill was headed by Rob O'Connor and company, who went big. The Two Lillies, Kranz and La Salle, The Randow Trio, Allen and Francis, Senator Francis Murphy, Winchell and Green, Blanche Alford and Symphony Girls, Charles C. Rice and company, and Billy Kinkaid took part.

W. F. Gee.

Liberty—Kamp Kearney

The Liberty Theater at Camp Kearney opened July 29. Over 4,000 soldiers were at the opening performance, which consisted of an all-star vaudeville bill. George Lloyd Sergeant, the new manager, announced the artists as they appeared. The following people donated their services for the opening night: Margaret Loomis, Kate Murray, Madame Mariska Aldrich, Julian Eltinge, William and Dustin Farnum in a scene from "The Littlest Rebel," Fred Stone, Gladys Brockwell in "Kick-in," and the Utah Band of the 145th Field Artillery furnished the music.

Melissa Ten Eyck and Max Weilly have been retained by Trixie Friganza for her act this season.

Artie Mehlinger of the team of Mehlinger and Myers is about to enter the music publishing business, which will separate the well known team.

STOCK IN MANY CITIES

CLARKE TO ANCHOR IN LOS ANGELES

Good Company Rehearsing—Morosco Stock Has War Play

Los Angeles — Harry Corson Clarke has started rehearsals at the Mason with the repertoire company that he has been busily organizing the past few weeks. His opening bill will be "Hello Bill!" and Will Wiatt is booking the venture up the coast, from San Diego to British Columbia. The personnel of the company includes Margaret Dale Owen, Betty Oliver, who makes her debut in Los Angeles, William Lee Greenleaf, Wilton Welsh, who toured Australia with Harry Corson Clarke on his world's tour. Josephine Bonaparte Rice, Lafayette McKee, Haidee Clayton, Aida Wolcott, Nanette Kallin, a well-known English society girl whom Clarke secured in London, where she was supporting Charles Hawtrey; and Robert La Londe, making one of the strongest aggregations ever organized to play the Coast cities. If conditions permit, Harry Corson Clarke intends to settle in Los Angeles to present, in stock, the best up-to-the-minute plays at popular prices, and when conditions are settled in Europe and abroad, to once more make a complete tour of the English speaking countries. Among other well-known plays Harry Corson Clarke is figuring on reviving "What Happened to Jones."

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War Play at Morosco's

"Watch Your Neighbor" has entered on its second week at Morosco's stock house. Leon Gordon and Le Roy Clemon's merry war play, underneath the subtleties of which lies a far-reaching propaganda that will help largely to offset the false peace propaganda so insidiously being instilled by agents of the Kaiser, has undergone a few changes that have brought it well nigh to perfection. Leon Gordon has made the leading role fit himself and his personality like an eel's skin, and carries his audiences with him in breathless expectancy from rise to fall of the curtain. Bertha Mann is being given warm receptions at every performance, as it has been announced that she is to leave shortly for New York to perpetuate the role she created here in Jack Lait's gripping play, "One of Us," and Richard Dix, LeRoy Clemons, Robert Ellis, Joseph Eggenton, George Preston, Elmer Ballard, Frank Herbert, Anne Lockhart, Dora Mae Howe, Catherine Charlton, Edwin Wallack, Harry Duffield and Robert Lawler have all materially improved their performances since the opening night, and now Fred. J. Butler has whipped the play into such shape that no critic can depict a flaw.

"The Light of Asia," the theosophical play being presented at the Krotona Institute, is still playing to good business.

CAPTAIN LESLIE PEACOCKE.

New Play at the Denham

Denver—The Denham for the week July 28-Aug. 3 produced a new play, "The Gentle Honeymoon," by a Denver author, Dr. Emma J. Keen-Covey. The cast included the following players: Ethel Tucker, Emmett Vogan, Louise Orth, Hazel Whitmore, Ralph Lee, Eugene Powers, Clare Hatton, "Billy" Jensen and Charles Beard.

John and Esther Winters have "drifted apart," and Nellie Livingston, secretly married to Edwin Ellis, Esther's brother, persuades Esther to feign blindness and deafness in order to gain sympathy from her husband. Esther fails to play her part well, and the revenge of the husband by feigning drunkenness and bringing in Edwin Ellis made up as a chorus girl, and the attempt to keep the marriage of Nellie and Edwin secret, provide the entertainment. It is worked out in a very plausible manner and is full of laughs. "When You Are Married" follows.

FREDERICK D. ANDERSON.

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Castle Square to Reopen

Boston—In the early autumn the Castle Square Theater will reopen with a stock company of favorite players in a repertory of dramas, comedies and popular plays of every variety. For many years the Castle Square was the only theater of its kind in Boston, and the leading stock house in America, and its return to the old régime will be cordially welcomed by thousands of theater-goers. The company is now being engaged, plays are being contracted for, and due announcement of complete details of the season will be made. A staff of workmen is now at work renovating the house, new settings and a new electrical switchboard are being installed, and the theater will be in first-class order for its reopening.

D. CLAPP.

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New Season for Emerson

Lawrence—Chas. Emerson of the Emerson Players announces that the season at the Colonial will open on Aug. 26, but no opening bill has as yet been announced.

The box-office personnel will be somewhat changed this year, as Max Melincoff, the treasurer, will pursue a course of study in medicine, and Manager Schaake will very likely be with the colors before or soon after the season opens. Alma Legasse will be at her old post in the ticket window.

W. A. O'REILLY.

San Diego Musical Stock

San Diego — Ferris Hartman opened the Gaiety Theater with a stock musical comedy, Aug. 3, in "Saints and Sinners." This is the first time that this piece has been seen in San Diego at popular prices, and it is hoped that Mr. Ferris will make a success of the house as he has a good company and a reputation for first-class productons.

Virginia Brissac Players were seen in "Nothing But the Truth" for the week of July 27, and scored a success with this comedy. The business continues big. Albert Morrison was cast in the part of Bob Bennett, and gave a very finished performance, Virginia Brissac, as the sweetheart, was captivating; Charlotte Treadway was seen in the part of Mabel and was very pleasing. The rest of the company were all well cast. The "Trail of the Lonesome Pine" will follow.

MARIE DE BEAU CHAPMAN.

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Halliday-Langs Please

Cleveland—"Mary's Ankle," the current attraction offered at the Opera House by the Halliday-Lang Stock Players, proved to be one of the most delightful comedies offered by this versatile company of players this season. The play was a big hit when produced here last winter, and its entertaining powers were further tested this week when it drew capacity houses in the face of a rapidly mounting thermometer.

Eva Lang played the title role with grace and charm, while Jack Halliday only added another to his present list of successful roles by his portrayal of the doctor.

The other members of the company were all congenially cast.

Next week the company will present for the first time in Cleveland Manager Robert H. McLaughlin's dramatic version of James Whitcomb Riley's famous poem, "An Old Sweetheart of Mine."

ELSIE LOEB.

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"A Fool There Was" Given

Providence—Keith's — The Albee Players offered week July 29-Aug. 3 "A Fool There Was," with May Buckley as the Wife, Jean Shelby as the Woman, and Burton Churchill as the Husband. Jean Shelby by her exceptionally good acting scored a big hit and made the character stand out. May Buckley and Isadore Martin made most of the colorless wife and sister interesting by their good work. An attractive and clever child actress, Sunshine Jerman, played the small daughter with much skill.

"The Naughty Wife" will be presented Aug. 5-10. W. F. GEE.

DATES AHEAD ON PAGE 249

"The Wolf" in Indianapolis

Indianapolis—The Stuart Walker Company presented for the eleventh week of their prosperous season "The Wolf," the first melodrama put on by the company in which the cast of six appeared to excellent advantage. George Gaul has done nothing better in his two seasons of stock here than his Jules Beaubien, a role that gave him exceptional opportunities of which he took every advantage. Beatrice Maude handled in a skilful manner her longest and one of her best roles in the part of Hilda. Aldrich Bowker, who is leaving the company at the end of the week for a rest at his home in Massachusetts before joining one of Mr. Walker's seventeen companies, was a big factor in the success of the play. His stern and hard-hearted old McTavish was a worthy finish to a season of splendid work. J. M. Kerrigan, also in his last week, played with sincerity and finish the role of Baptiste. Gregory Kelly provided the comedy of the evening in a style, very delightful, all his own. The title role, in the able hands of Ainsworth Arnold, was played in the finished, easy manner one always expects of Mr. Arnold, who has just joined the company. "The Truth" Aug. 5-10.

PEARL KIRKWOOD.

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Produce "Marriage of Kitty"

Chicago—This week the Great Northern Players are presenting a condensed version of the comedy "The Marriage of Kitty," made famous by Marie Tempest. It was adapted from the French by Cosmo Gordon Lennox. Peggy Boland played Kitty, Minna Phillips the jealous widow, and Mr. Murnane has the leading male role. Amy Leslie, in Daily News, says in part: "Miss Ellis continues to fill a long-felt need of good play acting. Her plays are compact arrangements of thrill and neat despatch of comedy and sentiment. She not only selects them with masterful good taste and discretion, but she has them put on admirably." W. A. ATKINS.

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Polis Present New Play

Hartford—"Enemies Within," a new play by A. H. Van Buren, will be presented by the Poli Players at the Palace Theater next week. A number of prominent New York theatrical men will attend the initial performance, it is said. The Poli Players gave a splendid presentation of "Lilac Time" during the week of Aug. 5. The audiences were large and appreciative. Florence Rittenhouse gave an excellent performance; A. H. Van Buren did as well as we always expect him to.

SEYMOUR WEMYSS SMITH.

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"Our Boys" in Chicago

Chicago—The Walton Pyre stock company is presenting "Our Boys" at the Warrington Oak Park this week. "Lena Rivers" was the offering all last week. ATKINS.

NATIONAL ASSOCIATION HAS RECORD WEEK

Plans to Support Government Take Priority at All Meetings

The National Association of the Motion Picture Industry has had a busier week than any since the association was formed two years ago. Frequent meetings were held and all were largely attended.

The new administration, headed by President William A. Brady, had not left Boston, where the annual meeting was held on July 19, before plans were put into effect for the calling of these meetings. Steps were taken at the meetings which will be of direct benefit to the industry. Beyond this, plans for co-operation with the Government in the prosecution of the war were discussed.

Heads of the export departments of producing and distributing companies met Carl Byoir, Associate Chairman of the Committee on Public Information, at one meeting. At another similar opportunities were extended to the executive heads of the producing and distributing companies of the National Association.

President Brady, accompanied by Marcus Loew and F. H. Elliott, executive secretary, attended an organization meeting of a committee formed to secure funds for the erection of a memorial to Major John Purroy Mitchel.

FUEL BOARD MEETS

The Fuel Conservation Committee, recently appointed by President Brady, elected Marcus Loew chairman and Harold Edel secretary. The committee will create an advisory board, with representatives in each important city. J. H. Hallberg was designated as technical adviser to the committee.

President Brady has telegraphed Harry A. Garfield, Fuel Adminstrator at Washington, of the organization of the committee and that it is anxious to co-operate with the Fuel Administration. A conference will be arranged with Dr. Garfield in Washington at an early date.

At a meeting of the directors of the Motion Picture Exposition Company arrangements were made for a conference of representatives of all of the companies which have contracted for space at the exposition at Grand Central Palace, October 5-13.

The big meeting of the week was the one held to meet Joseph Johnson, Director of Publicity of the American Red Cross. Mr. Johnson is a former Fire Commissioner of New York City. He was introduced by President Brady and expressed his pleasure at meeting so many of his old friends whom he had known when an official of the City of New York. Mr. Johnson outlined the plans of the executives of the American Red Cross, saying they seek the fullest co-operation of the film interests in telling its story.

Several organizations have indicated their purpose to become affiliated with the National Association, and conference committees have been appointed to arrange the necessary details.

At all meetings of the national body consideration was first given to plans for co-operating with the Government and Allied agencies, which are depending so much upon the screen to assist in presenting their propaganda in America.

SCREEN MOSS

BY A ROLLING STONE

HOPP HADLEY, President....attached to the new Classical Motion Picture Company.

It's a complete joy to me to read of it.

Hopp, the able Hopp, who confessed to me but a month ago that he had that essential yet rude awakening which builds for man's grasping the elusive opportunity ere his hair has grown too long and turned too gray....and Hopp went right out and grabbed it with both arms, and is holding on tight.

But one jarring note to it all, which doesn't matter much....and yet....

The firm title is Classical....then read on to the film title, "Five Nights."

Looks like oil and water.

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IN FRONT of the film man's retreat (no pun intended, because it never happened), the Astor hostelry, came the high sign from Harry Sherman, a big chunk of the earth's rarest salt.

Harry is on from "Los" with the first print of the Sherman, Dusty Farnum, Zane Grey picture play, "The Light of Western Stars."

Outsiders who have preceded Harry to the East have been most profuse in their praise of this first Sherman production....while the Boss's own modest boast is simply, "Wait and see. I think we've got one to make 'em comment."

I'll bet he has....cause, despite the much abuse of the phrase, "Sherman is right."

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MUCH....yes, more than much....has been the type comment on that recent "Mitt Me" luncheon....now we suggest a "Feed 'Em" dinner. While "mitt me" is undoubtedly a popular slogan with the waiter gentry....and should be with all film folk, since when "mitting" but one hand and one knife can be concealed behind the back....still it does savor a bit of the Fifth Annual Chowder Chewing Contest of the Thoity-Thoid 'Sembly District....and not of the great big dignified fifth industry....or is it now the third?

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IF PETROVA'S press agent is really sincere in all the stories which emanate from his little Corona anent the various war activities of the Madame....then I must wonder how when the Madame is in Colorado she can be in San Francisco....and also at work in the studio. But these film stars are an elusive lot, aren't they?

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M. L. E. FUNKHOUSER, the censoring Czar of Chicago town.... the man whose eyes watered every time he gazed upon a one-piece bathing suit, is out....O—U—T.

Since the shutting off of the calcium of publicity anent the Major's high ruling hand we have not been bored much with eulogistic paragraphs....not a word has been printed or penned excepting to take a little slam at the ex-censor.

Wonder if that doesn't make the Maj. sit and reflect a bit....and figure that all the people couldn't have been wrong all of the time?

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I SEE that "Bill" Sherrill has picked one from the Passing Show to play opposite son Jack in the coming Frohman feature, "Once to Every Man"....Mabel Withee the name.

Judging from the photos, I am still of the same old opinion that "Bill" is some picker.

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COLONEL JAKE RUPPERT, controlling head of that new Film Clearing House, bows into the circles of filmland with a move which has caused every film man to claim him for a friend.

The Colonel has invited those of the film circle with whom he would become better acquainted over to his brewery....to hobnob, eat and drink with him.

In result the Colonel is probably the most cordially accepted newcomer which the "fil-lum" game has ever come across, and he will unquestionably stand ace high....unless the fickle local option law should take a sudden twist in our midst....then the Colonel will have to hold his friends....even as you and I

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IT'S LIKE a voice from the wilderness—Wild "Bill" Haddock is chronicled as assistant director to Burton King in the making of the Houdini serial.

In this move to the ranks of assistants "Bill" sets a precedent which before long will be followed by lots of these men who claim to be $1,000 per week directors. More on page 248.

OVERPRODUCTION OF FEATURES SEEN

Paul Brunet Says Pathe Is Prepared to Meet Emergency

"The time is here to place a limit on the output of features," said Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in a significant talk with a MIRROR representative. "The output today of five and six-reel features exceeds the demand by four to one."

Mr. Brunet's remarks were prompted by the announcement by several big producers of an increased number of five and six-reel pictures.

"The effect will be a clogging of the 1918-1919 market with so-called features," Mr. Brunet continued. "As increased outputs almost invariably mean a lessening in quality exhibitors will soon face conditions similar to those of the old 'regular service' days. Attempts of necessity would then be made to force them to play entire programs, which reflect the evils of a made-on-time schedule."

MATERIAL IN RESERVE

Mr. Brunet added that he was holding in reserve much material that had met the tests of star, story, production and direction put upon it, amounting to a year's supply, which will be released, one every four weeks, under a new booking plan put in operation last March to meet the emergency of deterioration in product which he predicts.

"We will put out these carefully selected pictures under the name, 'Extra-Selected Photoplays,' using in connection with that title the name of the star. In addition, from time to time, we intend to release the usual product of our present contributing studios and outside producers, as our plans do not contemplate a greater quantity than one Pathe feature every other week.

"First class 'outside' product on regular or occasional release schedule, such as the American Film Company's star series, featuring Mary Miles Minter, Margarita Fisher and William Russell, will be handled entirely apart from the Pathe features and is not to be confused with them. As has already been announced, the American features will be handled by the American's own salesmen, operating from the various Pathe Exchanges.

MARKET OVERFILLED

"The state of the market is and has been for some time such that it has been very difficult, if not impossible, to keep good features working continuously. There has been a feverish haste to get business on the latest feature. In consequence, those which have preceded have been almost, if not entirely, forgotten. Many of the best features have been practically retired before they have played 50 per cent of the available houses.

"This is all wrong," concluded Mr. Brunet. "By diminishing our feature output we can devote more time to marketing and exploiting each and every picture in equal measure. Furthermore, we can be certain of a much higher average of quality in our new products than is humanly possible under the one-or-more-feature-a-week condition."

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

Operators' Licenses No Escape for Draft Dodgers in Cincinnati—Building Commissioner Rendigs, Cincinnati, has put a stop to a wily plan to escape army service. A number of Cincinnatians began to study for motion picture machine operators' licenses. The unusual number of such applicants made Commissioner Rendigs suspicious. Looking over the ages specified in the applications, he discovered that most of the applicants were of draft age. Now Commissioner Rendigs announces that no licenses will be issued to men who are physically able and subject to draft regulations.

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State's Attorney of Illinois Proceeds Against Lincoln Classics, Inc.—Following the discovery that stock sales proceeds held in escrow in the Union Trust Company of Chicago, under an agreement with the Secretary of State, were short about $9,000, action was started in that city by the State's attorney against Frederick Bennion, former fiscal agent for the Lincoln Classics, Inc., a film concern chartered under the laws of Delaware. Bennion, whose well-equipped offices at 208 South La Salle Street have been deserted for some time, has been under surveillance for a long while in connection with "The Birth of a Race" film stock sales. Lincoln Classics, Inc., is asked to show why its permit should not be revoked.

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Ohio Exhibitors Meet to Advocate Legislation for Sunday Pictures—Exhibitors from all sections of Ohio met Thursday to attend a meeting of the Ohio State Screen League, called to make a persistent and successful effort to secure favorable legislation for Sunday pictures. It was decided to vest full power in the executive committee of the Ohio State Screen League, which was appointed at the initial meeting of exhibitors in Columbus last June. This committee consists of John W. Weinig, Cincinnati; C. W. Cline, Akron; Harry W. Kress, Piqua; Joseph Pearlstein, Toledo, and Zach Smith, Bryan. The importance of action on the part of exhibitors was made manifest with the announcement that already Sunday motion picture shows have been closed in sixty-four towns in Ohio, and more are endangered.

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"America's Answer" to Travel—So successful has been the run of "America's Answer" that the Division of Films Committee has decided to take prints of the film to other cities for presentation. The first move will be next Monday, when the picture will be taken to the Apollo Theater in Atlantic City for a formal opening. After a brief run this print will be transferred to Philadelphia. Boston will get the picture August 12, so that New York, Boston and Philadelphia will have "America's Answer" running simultaneously.

Production of Photodramas Declines—Data compiled by the National Board of Review shows a still further decline in the manufacture of pictures of a dramatic character in the first six months of 1918. Subjects of that nature reviewed by the board in the period mentioned comprised 1,010, totaling 3,171 reels, as contrasted to 1,525 subjects of a similar nature reviewed in the corresponding period of the previous year and 2,216 in 1916, with the reels totaling 4,066 in 1917 and 4,850 in 1916. It is suggested that the re-issuing of old pictures in larger numbers than ever before may account for the deficiency in production.

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Government Films in Canada for Children and Conservation—Alberta people are to have the opportunity of seeing motion pictures under the auspices of the Dominion Government. Isadore Allen of Calgary has been appointed distributor of Government films for the western provinces, and will have charge of a series of pictures for the promotion of conservation propaganda. Care has been exercised in the preparation of these films, and while carrying the lesson of conservation they also will have an element of interest and entertainment. A film of 100 feet is to be sent into western Canada about every four weeks, and three copies of it will be made, so that every picture house in the four provinces will have a turn.

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Buffalo to Have Educational Pictures at City Band Concerts—As a means of promoting interest in the child welfare campaign in Buffalo, Dr. Franklin C. Gram announces that through the courtesy of Commissioner John Malone educational motion pictures will be shown in connection with the municipal band concerts. These exhibitions, which it is believed will educate many Buffalonians to the need for the proper care of small children, will begin as soon as the films arrive from the State Department of Health.

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Exhibitors' Circuit Offers Mary Pickford a Million a Year—Reports current recently in film circles are that Mary Pickford is due to get $1,000,000 a year instead of about $700,000, her present income. The reason is that the National Exhibitors Circuit, for which Charles Chaplin now is working, has made the offer.

In order to meet this advance Adolph Zukor, president of the Famous Players-Lasky Corporation, to whom Miss Pickford is under contract, is said to have made arrangements for another system of distributing her pictures. Under the new arrangement more money will be charged for rentals of her pictures, and they will thus be able to give the star more money.

If Famous Players-Lasky can meet the offer of the National Exhibitors it is believed Miss Pickford will remain with them.

Effort to Increase Pennsylvania Censor Board Salaries—Subordinate employes of the Pennsylvania State Board of Motion Picture Censors, who petitioned Frank R. Shattuck, chairman of the board, for increases in salaries to meet the growing cost of living, are doomed to disappointment unless they succeed in obtaining the enactment of a new state law, which cannot be done until the next session of the Legislature, which meets early in 1919. Following the receipt of the employes' petition Chairman Shattuck applied to the office of Attorney General Francis Shunk Brown at the capitol in Harrisburg for an opinion as to the chairman's right to increase salaries out of the current revenues of the board. The Attorney General's office on July 31 rendered an opinion to Chairman Shattuck to the effect that the proposed increases cannot be granted because the censorship act of 1915 fixes the number of employes and their salaries and the Constitution of Pennsylvania provides that no money shall be paid out of the treasury except under appropriations made by law. The highest salary now paid to a censorship board employe other than the three members of the board is one of $1,800 to the chief clerk. The other salaries range down to as low as $480, received by an assistant patcher of films.

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Operator's License Suspended for Leaving Booth—Acting on orders from Building Commissioner Rendigs, Cincinnati, the license of J. R. Rouch, Jr., motion picture machine operator of that city, was suspended for fourteen days for violation of city regulations. Rouch had been warned twice and suspension followed his third offense. Night Inspector Potts stated that Rouch was neglecting his machine by fastening down the electric switch and then leaving the booth. This was the first suspension of a Cincinnati operator. Commissioner Rendigs says it is the beginning of a vigorous campaign to make all operators stay with their machines and not leave them run when they leave the booths. A number of fires have been caused by this practice.

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Geraldine Farrar Wounded in Film Battle at Cody, Wyo., During Screening of "Hell-Cat"—Geraldine Farrar was seriously hurt last Wednesday afternoon at Cody, Wyo., in a movie battle which took place during the filming of "The Hell-Cat," her latest picture, in which she is appearing for Goldwyn.

Miss Farrar was intensely interested in the action of the photoplay and during a moment when she was attempting to keep Thomas Santschi, her leading man, from rushing into her house, Miss Farrar fell against a wooden projection, causing a deep scalp wound. She was unconscious for several hours. Her husband, Lou Tellegen, is with her.

Motion Picture Houses to Be Hit by the New "Doubled Tax" on Admissions—To Levy Upon 5-Cent Charges—Under the new revenue bill, from the present outlook, the motion picture houses are in for the doubled taxes together with the various other amusement enterprises. The tax in question is aimed at the theaters, and includes both the admission tax and the proprietor's tax paid by the theater owner. If the bill passes, the 5-cent house, hitherto free from the admission tax, will be called upon to collect one cent on each ticket for the Government.

The decision to double the seating or proprietor's tax under the new $8,000,000,000 war revenue bill, was tentatively reached by the House Ways and Means Committee today, having previously agreed on the doubling of the admission tax.

Shown in comparison with the present levy, the new proprietor's tax will be:

Seating capacity under 250—present tax, $25; proposed tax, $50.

Seating capacity 250 to 500—present tax, $50; proposed tax, $100.

Seating capacity 500 to 800—present tax, $75; proposed tax, $150.

Seating capacity over 800—present tax, $100; proposed tax, $200.

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Another Film Company Sued by Hall Caine—Hall Caine has recently filed suit in the Supreme Court against the Arrow Film Company, seeking an accounting and cancellation of a contract by which he made over to the company for five years the motion picture rights of his novel "The Deemster" and the play "The Bishop's Son," based upon the book.

The contract was dated August 1, 1916, and under it Caine was to receive 12 per cent of the gross receipts from the production of his work in the movies. He has received only $7,569 on account and declares that this amount is insufficient and that he has been unable to learn what the actual receipts were. He also requests that the company be ordered to turn over to him "all manuscript parts and scenarios" and to transfer to him all copyrights relating to his work.

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To Test Validity of Sunday Openings in Pennsylvania—It is possible that a test case for Sunday theater openings will be made by the Shenango Valley Ministerial Association despite the ruling of Judge J. A. McLaughry of Mercer, Pa., that if the borough ordinances were complied with there could be no legal obstacles to showing motion pictures on Sunday. If a test case is made it will be taken to the Supreme Court of Pennsylvania for a final ruling. However, should the latter body decide adversely to the motion picture men, there is a possibility that the United States Supreme Court will be appealed to. So it seems hard to get a real settlement of the question.

Finney Says Malice Prompted Attack on Macauley Photoplays—John E. Finney, of John E. Finney & Co., financial backers of C. R. Macauley Photoplays, Inc., in explanation of the attack on the concern by a morning newspaper, declares the whole thing was prompted by malice because of a suit pending between that concern and Macauley, who was formerly in its employ as a cartoonist. He asserted that the letter of President Wilson which had been withdrawn was not now used in the company's advertising, and that no Liberty bonds taken in payment for stock had been offered for sale. He says the company has $200,000 cash assets and is ready to begin producing its film, "Humanity," as soon as a studio can be obtained.

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Chicago Civil Service Commission Removes Funkhouser, Film Censor—The trial of Major M. L. C. Funkhouser, a deputy police commissioner of the Chicago force, who was serving as film censor and who caused important scenes to be cut from "Hearts of the World" and "The Kaiser, the Beast of Berlin," has after a trial by the Civil Service Commission been dismissed from his job.

With two associates, he was charged with inefficiency, neglect of duty, failure to obey orders, misconduct and a few other things which in all made forty-one counts, although nothing was said about his action on moving pictures. Motion picture exhibitors will feel relieved at his absence, although he had been for some time under suspension. Before his suspension he was accused of pro-Germanism. He may take an appeal to the courts.

War Trade Board Modifies Film Export Rulings—The National Association of the Moving Picture Industry has been notified of a revision of the rulings of the War Trade Board in regard to the export of films shipped to Great Britain and her colonies and dominions, France and Italy, which hereafter do not have to be shipped to the War Trade Board in those countries, and the pledge exacted of foreign exhibitors not to show films of enemy origin in their theaters has been removed in the case of those countries. Vance McCormick, head of the War Trade Board, notified the N. A. M. P. I. of the changes in his reply to a letter complaining of injustice in using the same method as prevailed for shipment of films to lukewarm neutrals. So now the exporters have cause for rejoicing and Paul H. Cromelin and Gabriel Hesse have drafted a letter of thanks to Mr. McCormick. Arrangements to remove the censorship on the countries affected are now being made.

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Owners May Run Their Projection Machines in Minnesota—Motion picture theater owners who wish to operate their picture machines may do so without the interference of protesting unions, according to a decision of the Minnesota Supreme Court handed down last week. "Picketing and bannering" are permissible only if done by lawful means to accomplish a lawful purpose, ruled the court in the case of Earle H. Roraback, proprietor of the New National picture house, Minneapolis. In 1916, when business became slack, Roraback discharged his operator and began running the picture machine himself. "If the bannering was done for the purpose of compelling him not to work as an operative himself in his own business," said the court, "it is unlawful and may be enjoined. The constitution guarantees to every one the right to work in his own business, and any attempt to deprive him of that right is unlawful." The injunction Roraback asked against the operators' union was not granted, however, on the ground that facts presented at the hearing were not free from doubt.

A fond farewell at the old oaken bucket in "A Hoosier Romance" (Mutual)

Committee of National Association to Co-operate with Government in Saving Coal—The National Association of the Motion Picture Industry has organized the fuel conservation committee for the purpose of operating with the Fuel Administration. Marcus Loew was elected chairman and Harold Edel secretary. J. H. Hallberg, who was appointed technical adviser to the committee, is preparing a brief setting forth various methods for the conservation of fuel, electric current and similar economies.

The following members have been elected to serve on the committee: Samuel Rothapfel, Marcus Loew, B. S. Moss, J. H. Hallberg, Paul Gulick, representing P. A. Powers, and Frederick Elliott, representing William A. Brady.

An advisory board will be created with a member in each important city to work with the committee. Each appointee on the advisory board will be requested to see that all orders of the Fuel Administrator are carried out and to submit suggestions and recommendations for action by the executive committee in New York.

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Robert W. Priest Establishes "The Film Market, Inc."—Placing his experience of years in the exploitation of special film productions at the disposal of independent producers and territorial buyers, Robert W. Priest has organized, under the laws of the State of New York, an enterprise which he calls "The Film Market, Inc." Besides acting in advisory and advertising capacities for his clients, Priest is given authority by his charter to act as buying or selling agent, to finance productions and to do everything necessary in connection with the distribution and exploitation of pictures, either as principal or agent. Previous to his affiliation with the picture industry Priest was a theatrical manager.

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Training Camp Commission Wants Bids on Picture Equipment—The Director of Liberty Theaters will be pleased to receive for the Motion Picture Division bids on motion picture equipment to be installed in Liberty theaters now building. These bids should be submitted to R. R. Smith, War Department, Commission on Training Camp Activities, Washington, D. C.

Pathe's "Fourth of July in France" an Enlivening Picture—The spirit and wholeheartedness with which France commemorated Independence Day has been vividly pictured in a two-reel Pathe production entitled the "Fourth of July in France." The fact that the French and American soldiers are real comrades in this war has been vividly brought home by this picture which shows American and French troops swinging together past the statue of Washington decorated with the Stars and Stripes, and later standing to the playing of the "Star Spangled Banner."

The motion picture was photographed by the Cinematograph Division of the French Army and obtained by Pathe from the French Pictorial Service. The first scene shows our boys on parade at the main square of a little Alsatian town, on ground which the Americans rescued from the Germans.

The scenes then shift to Paris where President Poincare, General Joffre, the Governor General of Paris, United States Ambassador Sharp, the President of the French Chamber of Deputies and other dignitaries are assembled to review the parade along the Paris boulevard held in honor of the United States and her Independence Day.

There are thousands upon thousands of Yanks on review. The marching legions of Uncle Sam are headed by typical American bands and frequently a colorbearer proudly holds aloft the Stars and Stripes. Following the parade are scenes of our soldiers fraternizing with their French Commander at a banquet given by the people of Paris.

. . .

2,000 Men See Health Film Shown by Government—"Fit to Fight," a health film for men, produced by the War Department, was shown three times at the Union Square Theater, Pittsfield, Mass., in a day, and deeply impressed an aggregate of 2,000 men, who listened at the same time to an instructive talk on health safeguards by Major Alec N. Thomson, of the United States Army Medical Reserve Corps. The film deals with the "scarlet plague," which the Government is determined to stamp out. The film is to be generally distributed by the Army Medical Museum, Washington, D. C.

A group of Native Indians, appearing in Educational's novel series of Indian picture stories. The scenes were taken at Sheridan, Wyo. Only Indians take part in the pictures

A group of New York's East Side children gathering beans and peas which they have raised themselves in their own war gardens (Hearst-Pathe)

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"The Border Legion"

(T. Hayes Hunter—Blanche Bates)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "The people liked it." "A big story well handled." "Star pleased."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting ..... Excellent
Photography .....Excellent
Technical Handling.....Excellent
Settings ..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Drama by Zane Grey. Cast includes Hobart Bosworth, Eugene Strong, Horace Morgan, Russell Simpson, Arthur Morrison, Bull Montana, Richard Souzade and Kate Elmore. Directed by T. Hayes Hunter.

Synopsis of Story: Jim Cleve, a ne'er-do-well, starts West to achieve things so that Jean will love and respect him. A stage coach is held up and he is suspected. Joan and her father start out to find him and fall into the hands of an outlaw gang, who kill the father and take the girl to a cabin. There, in self defense, Joan shoots the outlaw chief, but stays to nurse him for fear he will die. She meets Jim and they escape. The outlaws follow, but the chief, realizing that Joan had nursed him back to health, holds them at bay, but is finally killed by an angry mob. Then Jim and Joan ride away in safety.

"Friend Husband"

(Goldwyn—Madge Kennedy)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "A comedy that gets over." "The audience enjoyed it in spite of the hot weather." "A role well built for Kennedy."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fine
Story ..... Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy by Lois Zellner. Cast includes Rockliffe Fellows, George Bunny, Paul Everton, William Davidson and Jean Armour. Directed by Clarence G. Badger.

Synopsis of Story: Dorothy had always believed that men were mere nuisances, so when her grandmother's will read that she must either sacrifice a fortune or wed, she unwillingly looked about for a husband. She found one in the person of Don, who posed as a poor fellow in order to win her love, while he was in reality a wealthy man. He forced her to take a honeymoon with him to a lonely island, where he left her to take care of herself. When she encountered a band of thieves and was forced to fight for her life alongside of her husband she relized that it was nice, after all, to have a husband, and a real honeymoon began.

"Fedora"

(Paramount — Pauline Frederick)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Has been doing good business in spite of weather conditions." "This vehicle gives Miss Frederick opportunity to demonstrate her ability."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting ..... Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect .....Wholesome

THE PICTURE

Five-Part Drama by Sardou. Scenario by Charles E. Whittaker. Cast includes Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkyl. Directed by Edward Jose.

Synopsis of Story: The story tells of the death of Fedora's lover and her belief that it was done for political reasons and her desire for revenge. However, she falls in love with the man whose downfall she has been plotting, but still believing him to be guilty in killing her former lover, she gives important information to the authorities. Then learning that it was because of a woman her lover was killed, her remorse knows no bounds, and she is about to kill herself when the man she now loves, freed, saves her and all ends happily.

"The Price of Applause"

(Triangle—Jack Livingston and Claire Anderson)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "A nice little drama fairly well handled." "A good ordinary picture."

THE PICTURE

Five-Part Drama by Nina Wilcox Putnam and Norman Jacobson. Scenario by Doris Schoeder. Cast includes Claire Anderson, Joe King and Walt Whitman. Directed by Thomas N. Heffron.

Synopsis of Story: The life pose of a man is revealed in this story. He had always sought admiration, so when the great war broke out he enlisted—for public appearance. Finally his nerve gives away and he deserts, but leaves proof for the world that he "died" a hero. Later a friend recognizes him and finding his book of poems has made him famous, he seeks to come to life to take the glory, but his friend advises differently, and in the end he does make a noble sacrifice and thus wipes out his past.

"The Plunderer"

(Fox—William Farnum)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "A big picture with a big star." "A big attraction —everybody liked it."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting ..... Good
Photography .....Fair
Technical Handling.....Good
Settings .....Adequate
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Roy Norton. Cast includes Harry Spingler, William Riley Hatch, W. J. Gross, George De Carlton, Henry Armetta, Claire Whitney and Elizabeth Eyre.

Synopsis of Story: Bill Mathews and his pal Dick go West to develop a mine left to Dick. There they find Bully Presby, who owns the adjoining property, has been attempting to promote a strike among their employes. Suspicious from the beginning, Bill frustrates this plan. Later the pals learn that Presby has been getting all his gold from their mine. But Presby's daughter, who loves Dick, forces her father to refund the money. Meanwhile Bill has been having a real romance with a dance hall owner. Under his good influence she gives up this life and the picture ends with Bill leaving to marry her.

"Joan of the Woods"

(World—June Elvidge)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Nothing to rave about." "A fair program picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting .....Good
Photography .....Good
Technical Handling..... Good
Settings .....Fair
Moral Effect..... Questionable

THE PICTURE

Five-Part Drama by Louise Vale. Cast includes Walter Pratt Lewis, Albert Hart, George MacQuarrie, Marguerite Gale and John Bowers. Directed by Travers Vale.

Synopsis of Story: A girl who, though beautiful, lacks education, marries a man of wealth and in time they separate because of her lack of polish. She finally dies and her child is cared for by a pawn broker. The girl, grown to womanhood, is innocently connected in a murder, and it is while she is on trial for her life that she learns that the judge is her father. Finally, her name is cleared, the judge takes her to his heart and home, and the man she had secretly married claims her in the eyes of the world.

"The First Law"

(Pathe—Irene Castle)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great

Exhibitor Comments: "Picture, cast and theme all exceptionally good."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting ..... Fair
Photography ..... Good
Technical Handling.....Fair
Settings ..... Adequate
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama by Gilson Willets. Scenario by Roy Summerville. Cast includes Antonio Moreno, J. H. Gilmour and Marguerite Snow. Directed by Lawrence McGill.

Synopsis of Story: Norma, married secretly at an early age to a scoundrel, refuses to marry Hugh, who loves her, but does not give her reason. Upon the death of her father, her husband persists in annoying her, and she in self defense one day shoots him. Believing she has murdered him, she becomes the victim of a detective who forces her to marry Hugh so that she can give away Hugh's business secrets. This the girl does, but finally learns that her first husband is not dead, but was a partner of the detective. The detective, believing Norma's husband confessed, shoots him. So Norma is left free to live a happy married life with Hugh.

"The Death Dance"
(Select—Alice Brady)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Excellent opportunity for Alice Brady."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama by Mary Eve. Scenario by A. Paul West. Cast includes Mahlon Hamilton, H. E. Herbert, Helen Montrose, Robert Cain, Rita Spear and Nadia Gary. Directed by J. Searle Dawley.

Synopsis of Story: Flora is a dancer who, in general, refuses the attentions of men about town. But one, Arnold, she loves and decides to run away to Europe with him, as he is unhappy with his faithless wife. But he dies before they can leave. Later Flora falls in love again. This time the wife of Arnold seeks to break up the affair, but in the end all obstacles are overcome and Flora is happily united to the man she loves.

"Scandal Mongers"
(Universal—Lois Weber, Phillips Smalley)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Fair
Exhibitor Comments: "Receipts fair."

THE PICTURE

Five-Part Drama. Cast includes Rupert Julian and Adele Farrington. Written and directed by Lois Weber and Phillips Smalley.

Snyopsis of Story: Daisy Dean has become the innocent victim of wagging tongues and in order to live down the past she marries Robert Gordon, who loves her, and endeavors to make him happy. While Robert is away on a trip, his prying sister, Susan, sends him a wire stating that Daisy is meeting an old sweetheart. Robert comes home at once and before Daisy can explain her companion's real relationship her husband kills him and again gives old dame gossip some scandal.

"Beyond the Shadows"
(Triangle—William Desmond)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "My people are beginning to look for Desmond's pictures." "Vehicles of this kind will make a star of him."

THE PICTURE

Five-Part Drama by Ralph R. Westfall. Scenario by Charles J. Wilson. Cast includes Graham Pette, Ed Brady, Hugh Sutherland, Josie Sedgwick and Alberta Lee. Directed by J. W. McLaughlin.

Synopsis of Story: Jean, the younger son, is a fur trader in the great Northwest, and is troubled by the activities of his brother Horace, who has become a tool for a bad lot of unscrupulous traders. Horace has secretly married Eleanor and Jean, who does not know this, also falls in love with her. When Horace has found himself in too bad a position and seeks to kill himself, Jean, now knowing that Eleanor cannot belong to him, sacrifices himself and sends the two away to begin life anew.

Bryant Washburn waits for the great answer in "The Ghost of the Rancho" (Pathe)

Old time chivalry in "The Danger Mark" (Artcraft) with Elsie Ferguson as the heroine

Charles Ray on a comforting mission in "A Nine O'Clock Town" (Paramount)

Synopsis of Story: Jan leaves his childhood sweetheart, Katinka, and sails for America, where he hopes to find riches. Katinka falls into the hands of a villain at home and after two years of misery is taken by him to America. There she sees Jan, but feeling unfit for him now, she refrains from revealing herself. The villain is killed, however, and after numerous difficulties she and Jan are reunited.

"Her Moment"
(General Film—Ann Luther)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Remarkable cast." "Much diversity of action."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama. Cast includes William Garwood. Directed by Frank Beal.

"The Beloved Blackmailer"
(World—Carlyle Blackwell)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
Exhibitor Comments: "Splendid warm weather picture, exuding coolness and comfort."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama. Cast includes W. T. Carleton, Isabelle Berwin, Evelyn Greeley, Charles Dungar, Jack Drumier and Rex MacDougal. Directed by Dell Henderson.

Synopsis of Story: A young millionaire spends all his time being sick and finally decides to become a real man and goes to the woods with a physical trainer. A girl who has secretly loved him watches his development with much joy, and in the end when he "knocks out" the villain he marries her, and thus brings about a reconciliation between erstwhile business rival parents.

"Waifs"
(Pathe—Gladys Hulette)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Fair

Exhibitor Comments: "Splendid scenario well directed." "Picture pleasing, but lacks vital appeal."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Adequate
Moral Effect .....Wholesome

THE PICTURE

Five-Part Comedy by Grace Startwell Mason. Scenario by Frank Leon Smith. Cast includes Creighton Hale, Walter Heirs and J. H. Gilmore. Directed by Albert Parker.

Synopsis of Story: A little daughter of a millionaire, finding herself lonesome and wanting to marry a man of her choice, runs away to hide in the big city. But father learns of her whereabouts and he sends his nephew there to look after her and in that way establish a love affair. Things don't turn out just that way, however, for the girl has met a young reporter and likes him. He has saved her from harm from a crook and in the end papa's consent is gained and the two plight their troth.

"Bound in Morocco"
(Paramount—Douglas Fairbanks)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Two hot days did not affect this one." "Fairbanks very popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy. Cast includes Pauline Curley, Edythe Chapman, Tully Marshall, Frank Campeau, Jay Dwiggins and Fred Burns. Story and direction by Alan Dwan.

Synopsis of Story: The hero has got into trouble in a city of Mo-

rocco owing to his efforts to free the girl and her mother from the clutches of Basha El Harib. He is imprisoned, and is about to be blown up by a bomb when he effects an escape. Disguised as a female attendant he enters the harem and fights his way out with the girl. Furious fighting on the desert with the boy pitted against all the villains of Morocco results in ultimate triumph for the American hero, and he rushes away with the girl by his side.

"A Pair of Cupids"

(Metro—Bushman-Bayne)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "A fair picture, but a poor drawing card."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great

Exhibitor Comments: "Picture appeals to everyone." "The best Bushman and Bayne have done.

THE PICTURE

Five-Part Comedy by Luther A. Reed. Cast includes Charles Sutton, Gerald Griffin, Jessie Stevens and Edgar Norton. Directed by Charles J. Brabin.

Synopsis of Story: The story concerns the love affairs of Virginia and Peter, how Virginia had always paid more attention to her silly little dog than to children and Peter had always paid more attention to work than to women. So a far-sighted uncle thrust a pair of twins upon the pair to care for and in this way brought out the womanliness in Virginia and took Peter's mind off of business and finally brought about a happy marriage.

"Mickey"

(State Rights—W. H. Productions —Mabel Normand)

TRADE PAPER REPORTS

The Mirror: "'Mickey' is one of those rare pictures that meets all requirements in the way of pleasing the most critical of audiences. It has humor, pathos, action and a good little story woven throughout. Mabel Normand shows surprising ability to register all the emotions. Her flights from tomboyishness to tears were made with such charm and naturalness that she will suprise even the most enthusiastic of her admirers. The comedy itself is well built and abounds in human incidents and situations. Mack Sennett, who produced and directed the picture, has added all the comedy touches that he puts into all his pictures. The players in support of Miss Normand have been excellently chosen. All in all, 'Mickey' should do more to make audiences forget the hot weather than all the ice cream sodas sold at the corner drug store."

Other Trade Papers: "Mabel Normand 'struck twelve' so to speak, in 'Mickey.' The story, with its comedy, its romance, and its wonderful thrills . . . . was built by a master of his craft." "Interest in it rises as a wave and culminates in a thrilling crash." "It is the sort of picture that comes along only at long, long intervals, fills a long-felt want and offers to theater owners the chance to put over a real box-office killing."

THE PICTURE

Seven-Part Comedy by Mack Sennett. Cast includes George Nichols, Wheeler Oakman, Minta Durfee, Laura Lavarnie, Lewis Cody, Tom Kennedy. Directed by Mack Sennett.

Synopsis of Story: Mickey has been brought up with little regard for conventions out West. Her aunt, believing she owns a gold mine, invites her East, but upon finding she has no money, puts her to work as a servant. While West Mickey had met and fallen in love with a wealthy young man her aunt had intended to marry her daughter to, but he had, instead, been captivated by Mickey, so when he, too, comes East he manages to free himself from aunty's designs and marries Mickey instead.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

Picture	*Dist.*	*East*	*Mid West*	*Far West*	*South*	*Most Descriptive Comments*
Back to the Woods	Gold.	Good	....	....	Good	*East*—The best Mabel Norman picture released. *South*—Refreshing comedy with surprise finish.
By Proxy	Tri.	Fair	....	....	....	*East*—Roy Stewart draws well. Went pretty well.
Danger Mark	Param.	Good	Fair	....	Good	*East*—Not a play for children. *Mid-West*—Picture good. *South*—Splendid portrayal by star.
Deciding Kiss	Univ.	Fair	....	....	....	*East*—Picture did not receive enthusiastic approval, or decided disapproval. No box office value.
Demon, The	Metro	Good	....	....	....	*East*—One of Edith Storey's best pictures. Story strong.
Empty Cab	Univ.	Fair	....	....	Fair	*East*—Not a box office attraction, but it pleased the majority. *South*—Good story, lots of action.
Every Woman's Husband	Tri.	Good	....	....	....	*East*—Good picture of everyday life that interests. Just went over.
Fallen Angel	Fox	Good	....	....	Good	*East*—Excellent play with moral. *South*—A great picture.
False Ambition	Tri.	Poor	....	....	....	*East*—Majority of people did not like it. Heard much unfavorable comment. Not very well liked.
Gentleman's Agreement	Vita.	Good	....	....	....	*East*—Best picture Whitman and Shipman have appeared in in some time. Audience favored Nell Shipman.
Golden Wall	World	....	....	....	Fair	*South*—Took run of theatre. A fair picture. Has many unique twists.
Good Loser	Tri.	Good	....	....	....	*East*—Peggy Pearse showed up very well. Star practically unknown.
Hell's End	Tri.	Good	....	....	....	*East*—Desmond is popular star. Bad finish to picture. Desmond fairly good in an unfortunate story. Gives excellent lesson.
Heredity	World	....	Good	....	....	*Mid-West*—Well put together. Splendid production.
His Enemy the Law	Tri.	....	Great	....	Good	*Mid-West*—Acting, direction and story good. *South*—Good average play. Richardson good.
Impossible Susan	Mut.	Good	....	....	....	*East*—Margarita Fisher well liked, but needs publicity and strong vehicles. Stories of this kind will make Miss Fisher a big star.
Less Than Kin	Param.	Good	Good	....	Fair	*East*—Not a good drawing card, but always holds his own. *Mid-West*—Reid very popular with women. *South*—Very interesting story.
Little Sister of Everybody	Pathe	Good	Fair	....	....	*East*—Good picture, but not a big one. *Mid-West*—Picture just passing good.
Love Watches	Vita.	Fair	....	....	....	*East*—Corinne Griffith a comer. The picture is not as good as the play. A popular story that worked out well in photoplay.
Marked Cards	Tri.	Good	....	....	....	*East*—Entertaining and exciting. Margery Wilson is a newcomer with possibilities if given good vehicles. Marked Cards a fair story.
Million Dollar Dollies	Metro	....	....	Good	Fair	*Far West*—Audience and critics enthusiastic. *South*—Dolly Sisters pleasing.
Miss Innocence	Fox	Good	....	....	Great	*East*—Best picture of June Caprice in some time. *South*—Pleased children and women. Star growing in popularity.
Mortgaged Wife	Univ.	....	Great	....	Good	*Mid-West*—Lots of punch. *South*—A daring story well handled.
Neighbors	World	....	....	....	Good	*South*—Clever kid production.
Nine O'Clock Town	Param.	Good	Good	....	....	*East*—Ray is getting better and gaining popularity. *Mid-West*—Ray makes many new friends who wax enthusiastic over him.
One Dollar Bid	Paral.	Good	Good	Fair	Good	*East*—Excellent story of Kentucky life. *Mid-West*—Kerrigan retains popularity. Matinees good. *Far West*—A good story. Kerrigan not as popular as formerly. *South*—Nothing to it but Kerrigan.
One Thousand Dollars	Vita.	Good	....	....	....	*East*—Five-reel O. Henry's stories liked equally as well as the two reelers. A good, strong story. Earle at his best.
Opportunity	Metro	Fair	Good	....	Good	*East*—A good picture of adventure. *Mid-West*—Good comedy much appreciated. Matinees big. *South*—One of best Dana has done.
Pair of Silk Stockings	Select	Good	Good	Great	Good	*East*—One of the cleverest plays of Constance Talmadge. *Mid-West*—Constance is a bigger drawing card than her sister. *Far West*—Good business. *South*—Best comedy star has had.
Patriotism	Paral.	Good	Great	....	....	*East*—Interested the public at once. *Mid-West*—Bessie Barriscale a big hit.
Square Deal	Mut.	Poor	....	....	....	*East*—Story meant nothing to audience or box office. Not liked.
Successful Adventure	Metro	Good	Good	....	....	*East*—Went over great in one of largest Boston houses. *Mid-West*—The audience was pleased. Allison popular with women.
Voice of Destiny	Pathe	Good	....	....	....	*East*—Best production the little girl has ever appeared in. A money-getting and self-advertising picture.
Wedlock	Paral.	....	....	....	Good	*South*—Glaum delightful. Story ordinary.
Winner Takes All	Univ.	Good	....	Good	....	*East*—Entertaining picture. *Far West*—Salisbury great, story fair. Playing capacity.

FROM PRODUCER AND DISTRIBUTOR

Rialto, Rivoli and Strand Book Paramount and Artcraft Feature Productions for 121 Weeks—The largest contracts ever negotiated by the Famous Players-Lasky Corporation with the three big pre-release houses of New York, the Strand, Rialto and Rivoli Theaters, as well as the largest ever entered into by the managements of those theaters with any producing or distributing organization, have just been consummated.

These contracts involve the booking of Paramount and Artcraft feature productions for eighty-six weeks in the Rialto and Rivoli, forty-three weeks for each, and thirty-five weeks in the Strand. This insures not only at least one Paramount or Artcraft feature each week of the year in one or another of the three big Broadway picture palaces, but nearly every week there will be at least two and in the majority of weeks three shown simultaneously. In addition to the feature productions booked, the Rialto and Rivoli have contracted for forty-six Paramount short subjects and the Strand for sixteen.

The complete list of stars includes Marguerite Clark, Pauline Frederick, Lila Lee, Dorothy Gish, Enid Bennett, Charles Ray, Enrico Caruso, Douglas Fairbanks, William S. Hart, Elsie Ferguson, George M. Cohan, John Barrymore, Lina Cavalieri, Wallace Reid, Mary Pickford, Billie Burke, Shirley Mason, Fred Stone, six Cecil B. De Mille Special Artcraft productions, nine Paramount and Artcraft special productions, ten Paramount-Arbuckle comedies and twenty-six Paramount-Mack Sennett comedies, five D. W. Griffith Special Artcraft productions and sixteen Paramount-James Montgomery Flagg comedies.

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Comedian Stan Laurel to Be Presented by Pathe—Stan Laurel is a comedian new to the screen whom Pathe will present to exhibitors this fall. Laurel was engaged to make five one-reel comedies between two vaudeville engagements and has just finished the last of his pictures at the Rolin studio. He began his stage career in the London music halls and soon achieved popularity. Recently he has had long engagements on one of the best vaudeville circuits here. The first of these one-reel comedies will be released early in October.

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Vitagraph to Release "Big V" Comedies as Two-Reel Feature—In response to the demand of exhibitors now using the one-reel "Big V" comedies, Vitagraph has decided to issue these subjects as two-reel features. The first will be released the week of September 16, and weekly thereafter. This will make Vitagraph the only company in the field releasing a two-reel feature comedy weekly. As at present, Lawrence Semon and Montgomery and Rock will be the featured comedians. They will alternate on the program.

Affiliated About Ready for Distribution of Its First Release—After conferences between William J. Clark of Grand Rapids, the treasurer, and Charles C. Pettijohn, general counsel of the Affiliated Distributors' Corporation, it transpires that negotiations are in progress whereby the matter of shipping and inspection of Affiliated prints and paper by a nationally organized distributing system will be placed before the board of directors of the Affiliated within the next few days. The purpose of contracting for such service is to save the exhibitors of the country the enormous expense of maintaining another distributing organization. The employment of an already existing organization, it is declared, will effect a saving in this item of from 20 to 23 per cent on film rentals.

The release of the first Affiliated pictures will follow in short order upon the completion of the negotiations mentioned. Consideration has already been given the selection of the first picture, and within a few days a committee of directors will pass upon it. A multiple reel patriotic subject may be the first offering.

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Completion of Perret's Great Film, "Lafayette, We Come!" Celebrated—Prominent French and American personages attended an informal dinner and musicale last week at the home of Mr. and Mrs. Leonce Perret on Riverside Drive to mark the completion of the official French propaganda motion picture, "Lafayette, We Come!" (Pershing, '17) produced under the supervision and direction of Mr. Perret.

Others present were Captain Robert Warwick, noted actor of stage and screen, who is a great-grandnephew of Lafayette; Denys Amiel, editor of the New France; Mrs. Aimel, M. De Journo, Captain Firmin Tristan, Dolores Cassinelli, who, with E. K. Lincoln enacted the principal roles in "Lafayette, We Come!" Frances Nelson and Adolphe Osso, American representative of the French Society of Authors and Composers.

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Pathe in the Market for Serial Scenarios Only—The scenario department of Pathe is not now in the market for motion picture plays for the reason that the company is overstocked, but the scenario editor is always ready to consider ideas for Pathe serials. These should be submitted in synopsis form not to exceed 5,000 words, giving a clear and comprehensive yet brief resume of the action and plot. Serials exploiting a woman star are preferred. These ideas must be out of the ordinary and not along similar lines, and must possess novelty and entertaining value. Manuscripts intended for the American Film Manufacturing Company should not be sent to the Pathe scenario department.

Recruiting Scenes Filmed at Public Library by J. Stuart Blackton—Perhaps no other film producer has been accorded the signal honor conferred on Commodore J. Stuart Blackton when he was permitted, and in fact commissioned, to take scenes of one of the biggest recruiting drives ever staged here, to be incorporated in "The Common Cause," the propaganda picture which Mr. Blackton is producing under the auspices of the British-Canadian Recruiting Mission.

The steps of the Public Library on Forty-second street and Fifth Avenue furnished his "location" and his co-workers were officials of the American Tank Corps and the British-Canadian Recruiting Mission, who staged the big inter-allied drive for two purposes—to make the day a banner one in listing new recruits and to provide genuine recruiting scenes for Commodore Blackton's picture. Herbert Rawlinson and Sylvia Breamer are the featured players.

Lieutenant A. Gardner, in charge of the Tank Corps recruiting, and Lieutenant Gordon Shirres, in charge of outside recruiting of the British Recruiting Mission in New York, cooperated. Before noon 38 were recruited for the "Treat 'em Rough" corps and 36 to serve under the British colors.

Among the officers present were many of high rank in all the Allied armies, who also will appear in the picture.

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Sherman Productions' "Light of Western Stars" a Remarkable Photoplay—Harry A. Sherman, president of the Sherman Productions, Inc., of Los Angeles, has arrived in New York. He brought the first print of Zane Grey's "The Light of Western Stars," in which Dustin Farnum is featured in the leading role.

This production is said to represent an outlay of $100,000 and has been five months in the making. As a screen adaptation it is said to be unique for three reasons. The first is that the star was selected for the story, contrary to the usual custom of selecting the story for the star. The second is that the scenario writer and director were under orders to follow the text of the book absolutely, regardless of the usual propensity of scenario writers and directors to alter the context of any book or story to suit themselves. The third is that all of the scenes in the picture were taken at the exact locations in Arizona, New Mexico and Mexico described by the author.

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New Marie Dressler Comedy Being Made—Another Marie Dressler comedy is being produced by the World. It is called "The Scrub Lady" and will be ready Sept. 2.

Miss Dressler is making the picture near Los Angeles, Cal. She will remain in the West all winter.

Select's August Program Includes Productions by Clara Kimball Young, Alice Brady, Norma and Constance Talmadge—Select Pictures Corporation will release during August four productions which establish a high level of quality for a month's output. The latest attractions of Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge are included.

"The Savage Woman" is the Clara Kimball Young production. It was originally scheduled to be released at the end of July, but it was found impossible to complete and provide prints before the early weeks of August.

Second of the Select releases during August probably will be "The Death Dance," which is Alice Brady's next picture. This is a ripping story of New York life in which Miss Brady is seen in the role of a breezy modern girl who follows a course of clean living and upright conduct in the face of embarrassing situations. The story is credited to Marie Eve, the photoplay being prepared by Paul West. J. Searle Dawley directed it.

Norma Talmadge again comes before picture lovers of the country in "Her Only Way." This story is from the pen of George Scarborough and the scenario is by Mary Murillo. Sidney A. Franklin directed.

Constance Talmadge's August Select Picture is "Sauce for the Goose." This brilliant comedy was a starring vehicle for Grace George and scored a success. It is the collaborated work of Geraldine Bonner and Hutcheson Boyd. Harrison Ford is leading man. The screen adaptation was done by Julia Crawford Ivers and the direction was by Walter Edwards.

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Fox to Produce "Road to Berlin" with William Farnum—Other New Productions—In the William Fox roster William Farnum and his company have returned from Grand Canyon after taking scenes for "The Rainbow Trail." The production now is fairly under way. Mr. Fox has acquired for Farnum "The Road to Berlin," by Gladys Wright-Ukers, and it will be produced when the actor has finished with the Zane Grey stories, of which there will be two more, "The Lone Star Ranger" and "The Last of the Duanes."

J. Gordon Edwards is nearing completion of "The She-Devil," an early Standard Picture release.

Gladys Brockwell, under the direction of Edward J. LeSaint, is in her second week on "The Strange Woman," which will be an early Brockwell release.

Tom Mix is nearing the end of "Mr. Logan, U. S. A.," a secret service drama.

Pictures being made for William Fox in the East include "I'll Say So!" starring George Walsh; "The Queen of Hearts," with Virginia Pearson, and "Marriages Are Made," of which Peggy Hyland is the star.

Goldwyn Rapidly Closing Contracts for Star Series—Goldwyn has closed additional contracts for its "star series" of fifty photoplays with leading theaters in Boston, Minneapolis, St. Paul, Denver, San Francisco, Toledo, Youngstown and other large cities.

In Boston Jacob Lourie's Modern and Beacon theaters will be the first screen homes of Goldwyn productions. Ruben and Finkelstein's chain of theaters in Minneapolis and St. Paul, and M. L. Markowitz's big Strand Theater, on Market Street, San Francisco, have signed for first runs in those cities.

In Denver S. L. Baxter has signed for all Goldwyn productions at his Isis Theater. Toledo's two biggest houses, the Temple and Alhambra, divide the Goldwyn productions. H. C. Horater, manager of the Alhambra, has booked four series, and Edward A. Zorn of the Temple has booked three.

C. W. Deibel, manager of the new $500,000 Liberty Theater of Youngstown, Ohio, has signed a Goldwyn contract, and H. E. Tompkins has booked the Goldwyns for his Liberty Theater, Colorado Springs, Colo.

Geraldine Farrar's "The Turn of the Wheel," Mabel Normand's "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth" and Mae Marsh in "Hidden Fires" have been completed, and within a few days will be shipped for advance showings to exhibitors, under the supervision of the various Goldwyn managers, to twenty branch offices of the company in this country.

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Work on First Anna Case Picture to Begin Aug. 12—Work on the first Anna Case picture will begin on August 12 under the banner of the International Film Service Co., Inc., at the Norma Talmadge Studio on Forty-eighth Street. This picture will be supervised by Julius Steger.

Arrangements have been completed whereby Junius Earl Henderson and Edward Morrissy, directors, will be associated with Mr. Steger in the production of this and other International pictures.

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Work on "The Troop Train" Starts at Harrisburg—Work has been started in Harrisburg, Pa., on an anti-German propaganda film play, "The Troop Train," based on a recent story in the Saturday Evening Post. The work is under the personal direction of Edgar Lewis, who has just arrived in Harrisburg with twenty members of his company. Pennsylvania's magnificent State capitol building will form the background of one of the most stirring scenes in the play, in which thousands of residents of Harrisburg will participate.

Another scene will be filmed on a high single-arch stone bridge of the Pennsylvania Railroad seven miles north of Harrisburg.

The leading role in "The Troop Train" will be taken by Glen White. Others cast for prominent parts are W. T. Clark and L. J. Osburg. Josephine Hill, a beautiful girl of eighteen, who was in the Gus Edwards production, "The Bandbox Revue," will make her motion picture debut as leading woman of "The Troop Train." The picture will be in eight reels and will be released in November.

PERSONALS

RICHARD C. FOX has been installed by A. Lichtman, general manager of distribution for Paramount-Artcraft, as manager of the Buffalo Exchange. Mr. Fox comes from Minneapolis, where he was manager for the Goldwyn Company and where he was formerly connected with the Famous Players as sales manager. He also managed the Artcraft branch in Minneapolis.

C. LANG COBB, special representative, who has been managing the Paramount-Artcraft branch for several months, has returned to the New York office. Mr. Fox closed contracts with Harold B. Franklin for the greater part of the Paramount-Artcraft product for the coming season, and with Dr. Frank B. Howe, of the Crescent Theater, Ithaca. It is rumored that Ira M. Mosher, manager of the Palace, Buffalo, will run Paramount attractions.

J. I. SCHINTZER, district manager of the Universal Film Company, covering Buffalo, Cleveland, Cincinnati, Indianapolis and Detroit, was in Buffalo conferring with Manager Arthur S. Hopkins, of the local Universal branch on the starting in Buffalo of "The Yellow Dog" movement.

NORMAN MANNING, formerly studio manager of the Balboa, and later occupying the same position with the Diando Studio, has left to join the Royal Air Force in Canada, en route to throw bombs on Wilhelmstrasse.

CHARLES SWICKARD has been engaged by George D. Baker to direct Bert Lytell in his next Metro feature. He recently finished directing Dustin Farnum in "The Light of Western Stars."

ROLLIN S. STURGEON has been engaged to direct Monroe Salisbury in his next French-Canadian feature at Universal City.

IKE VON RONKE, formerly manager of the Universal and Bluebird exchanges, has accepted the managership of the Goldwyn Chicago Exchange, succeeding Harry Bailey.

SIDNEY B. LUSK, of Washington, has bought rights to the new Gaumont serial, "The Hand of Vengeance."

WILLARD COOLEY, a member of the Marion Davies Company, producing "The Burden of Proof," has been called in the draft and leaves for Camp Upton this week.

CHARLES W. PERRY, former Pathe manager in Detroit, has returned to New York as representative for the W. W. Hodkinson Corporation.

GEORGE MONTGOMERY, formerly manager of Metro, Detroit, has been appointed manager for the General Film Company, Chicago.

HARRY ABBOTT has opened a Detroit office for the Educational Distributing Corporation. He will sell travel pictures, nature pictures and animated cartoons.

G. M. LUTTRELL, of Jacksonville, Ill., has been re-elected president of the Southern Illinois branch of the Motion Picture Exhibitors' League of America. This is his fifth year in office.

HOYT G. MORROW has been appointed a sales representative for the W. W. Hodkinson Corporation, in charge of the territory covered by the Dallas office of the General Film Company. Mr. Hoyt was formerly manager for the Montgomery Circuit of Theaters, after which he acted in a managerial capacity with the General Film Company in Jacksonville and New Orleans.

E. J. DRUCKER, of General Film Company's St. Louis branch, who has made quite a record as manager there, has received his release from the home office and entered the service of Uncle Sam.

H. L. OREAR, General's veteran manager at Cincinnati, is enjoying a vacation. During his temporary absence the office is in charge of Albert Putz.

WALTER R. LIEBMANN, manager of the Cleveland branch of the Parex Film Corporation, recently has had his territory increased to include Michigan.

LEON D. NETTER, who has enlisted in the Navy, was tendered a farewell dinner by fifty prominent film men of Cleveland last Saturday, with the accompaniment of a handsome wrist watch.

HARRY REAVY, who has been covering the Metro territory in and around Akron for some months past, will be retained in Cleveland as special representative for Screen Classics. Reavy's territory will be covered by A. Fletcher. F. J. Nugent has been appointed salesman to represent Metro in the western part of the State.

H. E. GENET, the last of a series of assistant managers to be appointed for the Cleveland Pathe Exchange, has just returned to New York to occupy an important position in the Pathe New York office.

JOSEPH BRANDT of Universal has returned from a trip to the Adirondacks in his automobile. He had no sooner arrived home when Carl Laemmle departed for Saratoga for a week's vacation. Mr. Laemmle made the trip in his machine.

JESSE LASKY, who came East some six weeks ago on business connected with the Famous Players-Lasky Film Corporation, having completed his labors, has returned West.

RICHARD R. NEILL and Rollo Lloyd, appearing in support of Harold Lockwood in Metro's screen production of "Pals First," will be lost to the films shortly after the conclusion of their work in the picture. Mr. Neill is going to an officers' training camp on September 15 and Mr. Lloyd will go to Camp Zachary Taylor, at Louisville, Ky., to take charge of the entertainment of the men at the post. The rank of First Lieutenant goes with Mr. Lloyd's position.

RUSSELL E. SMITH has resigned his position with the Betzwood Film Company as scenario writer and publicity manager to join the army. Smith is well known for his scenario work for D. W. Griffith, Famous Players and World Film. He is the son of Edgar Smith, the librettist.

JOSEPH W. ENGEL, treasurer of the Metro Pictures Corporation, has returned from a four months' trip to the Coast, where he supervised production activities in Hollywood. Mr. Engel's co-workers gave a dinner in his honor on the eve of his departure.

HARRY T. MOREY, Vitagraph star, was recently elected a member of the Lambs Club, his friends giving him a party to celebrate the occasion. Mr. Morey is finishing work in the "King of Diamonds," the Edward Ballou story being produced under the direction of Paul Scardon.

WILLIAM REINHARDT, cameraman, has arrived in New York from California.

G. M. ANDERSON (Broncho Billy) has just completed three five-reel Western thrillers, of which "Shootin' Mad" is said to show the famous daredevil rider pulling off the most dangerous "stunts"—all three stories from his own versatile brain, and will leave the Golden West Studios next week for New York to make arrangements for their release.

WANDA HAWLEY, who did some excellent acting in "We Can't Have Everything" for Lasky, has been engaged as leading woman for William S. Hart's newest picture, "The Border Wireless."

LEWIS HYMAN has gone to Los Angeles as manager of the office of All Star Features Distributors, Inc., because of the enlistment of Irving Lesser, brother of Sol Lesser. Jay Carney is taking Mr. Hyman's place, and Willard Holcomb is looking after the booking of war films by authority of the California State Council of Defense.

AL. LICHTMAN, general manager of distribution of the Famous Players-Lasky Corporation, returned last week from a business trip to Minneapolis, Chicago, Milwaukee and Buffalo, and although he was gone considerably less than a week he came back with booking contracts aggregating $1,000,000, which he made in the cities named.

EARLE FOXE is Mabel Normand's new leading man. He is to be seen in "Peck's Bad Girl," the new Goldwyn picture. Foxe has done notable work on the screen, and before becoming identified with motion picture work was prominent on the speaking stage.

JAMES CRUZE, a character actor widely known through Paramount pictures, will direct the filming of "Someone and Somebody," made from a story by Porter Emerson Browne. This will be his first effort of this kind for Paramount, although he has directed pictures for other organizations.

LEENA OWEN, who has played in stock in the legitimate and worked with several film companies, including Fine Arts and Fox, has been selected as leading woman for Charles Ray in his newest picture, to be of the same class as "Playing the Game."

E. T. GERRISH, manager of the Cleveland Paramount-Artcraft Exchange, is back at his job, after a two weeks' motor trip through New York State.

R. E. FLAGER, formerly with the Pathe Exchange in Cleveland in the capacity of salesman, has accepted the position of assistant manager to C. E. Thompson, of the Cleveland World Exchange, succeeding E. C. Fielder, who now represents the Paralta pictures in Cleveland.

Producers Distributing Corporation Has Begun Operations—From spacious offices on the third floor of the Leavitt Building, New York, now the headquarters of the Producers Distributing Corporation, Frank G. Hall, president of the new concern, is launching what promises to be a distributing company of more than ordinary interest to all branches of the motion picture industry. The feature of the Hall plan embodied in the new organization is its fixed policy pledging to exhibitors twelve big special productions for the coming year at ten, twenty and thirty dollars per day, regardless of the fact that higher prices may be easily obtained.

Mr. Hall sees no reason why this quality of special attractions cannot be offered at fixed prices, open to all, regardless of higher bids by opposition theaters. Franchises for twelve pictures, granted in order of application, determine the theaters having first call and a two picture cancellation clause protects franchise holders from productions not coming up to their expectations. Thus the Producers Distributing Corporation seeks to establish a policy which will promote business relations of an ideal character. A sales force under the leadership of Lynn S. Card is now at work and important announcements covering the first production and theaters holding franchises will soon be forthcoming.

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Sidney Garrett Issues Booklet on Nazimova Films—Sidney Garrett, president of J. Frank Brockliss, Inc., who controls the world's rights, exclusive of the United States and Canada, to the Metro specials "Revelation" and "Toys of Fate," both starring Nazimova, has had printed a beautifully illustrated booklet covering full details of the film productions. The book is printed in four colors and is designed primarily to be of direct assistance to the foreign buyer.

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"Stolen Orders" Handled in New York State Only by Select—William A. Brady announces that "Stolen Orders," the New York State rights for which have been sold to Lewis J. Selznick, will be distributed by the Select Pictures Corporation in New York State only. The recent publication of a statement that "Stolen Orders" had been secured for distribution by the Select is erroneous, with the exception of its application to the State of New York, and has led to the impression that the exclusive right to distribute "Stolen Orders" had been secured by Select. Mr. Brady desires to correct this impression.

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Arrow Secures Negative on "The Sunset Princess"—The Arrow Film Corporation has acquired the Great Western Film Company's initial release, "The Sunset Princess," in which Marjorie Daw, late of the Lasky Studios and now supporting Douglas Fairbanks, is starred. "The Sunset Princess" is an adaptation from the popular poem, "Yellowstone Pete's Only Daughter," written by the cowboy poet, Wallace Coburn, who assumes an important part in the photoplay. The company is offering the production, which is in five reels, to state rights buyers at a slight margin of profit.

Metro Obtains Screen Rights to Successful "The Man Who Stayed at Home"—Metro Pictures Corporation has acquired the American motion picture rights to "The Man Who Stayed at Home," the successful patriotic drama which has delighted theater audiences in this country and in England. It will be produced with an all-star cast of screen players under the personal supervision of Maxwell Karger. The play recently completed a long run at the Forty-eighth Street Theater, New York. The story deals with America's participation in the great war, and with England's tremendous responsibility in the safe transportation of American troops passing through Great Britain on their way to the front.

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Trenton Farmerettes Have Propaganda Film—The Woman's Land Army of Trenton, N. J., has had a propaganda motion picture made under the supervision of Harry Levy, manager of the industrial department of the Universal Film Manufacturing Company, showing their activities.

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Pathe Exchange Now Has an Exploitation Manager—Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment of Edgar O. Brooks as exploitation manager, a new office which promises to be of great benefit to the exhibitors of Pathe pictures.

Mr. Brooks, who has had many years' experience in the motion picture and theatrical business and is connected with Pathe's sales department, comes to this important task qualified in every way to give the exhibitor hints on how to cash in with motion picture programs.

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"To Hell With the Kaiser" Playing Indefinite Runs—Attendance records of theaters throughout the country are being shattered by the Screen Classics, Inc., seven-part super-feature "To Hell With the Kaiser," according to telegrams and letters from exhibitors and exchange managers to the office of Metro, which is distributing this screen revelation of Prussia's plans.

Indefinite runs of "To Hell With the Kaiser" are now going on in more than a score of the largest cities in the East, North and South, while in the West many extended projections are already under way and others projected in some of the finest and most exclusive theaters.

Bessie Love to Have "Sue" for Her First Blue Ribbon—"Sue," the famous play made from Bret Harte's story, "The Judgment of Bolinas Plain," has been chosen as the vehicle in which Bessie Love will first appear on the Vitagraph Blue Ribbon program. It will be made at the Vitagraph Western studio, under direction of David Smith, and is scheduled for release Nov. 4.

This is only the second change Miss Love has made since she started her career as a motion picture actress, beginning with David W. Griffith at the Triangle-Fine Arts studio.

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Ince to Produce Thirty Picture Plays in a Year—Thomas H. Ince, producer of high class photoplays, will shortly start on what is readily expected to prove his greatest year. Starting September 1, he will produce more than thirty Paramount and Artcraft pictures, with William S. Hart, Charles Ray, Dorothy Dalton and Enid Bennett as the stars. He also will produce a number of big specials, the first of which is "False Faces," from a Louis Joseph Vance story, with Henry B. Walthall as the star.

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Audrey Munson's "Inspiration" to Be Reissued by Arrow Film—"Inspiration," in which the world-famed model, Audrey Munson, assumed the leading role, is now being re-edited and re-titled for re-issue by the Arrow Film Corporation. The main title has not yet been chosen. The production will be re-issued as a special attraction and as re-edited will tell its story in a more entrancing form than in the original. A wide campaign of exploitation is being devised for it. As a state rights proposition it is doubted whether any other production lately released will have a demand exceeding this attraction.

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Metro Will Release "The Warrior"—Herbert Lubin and Arthur H. Sawyer of General Enterprises, Inc., announce that arrangements have been completed whereby the Metro Exchange of New York will release their feature spectacle "The Warrior" in New York City and State. The film will be shown in New York City in all of the houses controlled by the Marcus Loew circuit on next Monday.

Vitagraph Largely Increasing Facilities on Western Coast—Plans are maturing for a great increase in winter production at the Vitagraph Western studio, in Hollywood. Improvements which will cost approximately $50,000 are under way in an extension of activities on the coast. Seven companies are at work in the West and others will be sent there shortly. Improvements and enlargements have been going on at the Vitagraph Western studio for several months, an outdoor stage 150 feet long having been completed, and a double tier of dressing rooms added to those already in use. The work of grading a portion of the Vitagraph lot in Hollywood for a new light studio has been completed. The new stage will be 50 x 120 feet and will be ready this month. The laboratories also are to be enlarged soon as the output of film in the West now is so great as to tax the capacity of the plant to the utmost.

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World Lands Play After Long Search for Author—After six months of vain effort, the scenario department of World Pictures has finally located Kenyon Gambier, author of "The Huge Black One-Eyed Man," which appeared recently in the Saturday Evening Post. He was reached in France, where the World cabled him an offer for his story for picture purposes. The deal was closed with Mr. Gambier's representative, the Right Rev. Charles N. Lathrop, of Milwaukee, and the script is now in the hands of the continuity writers. Montagu Love soon will begin work on the picture.

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New Bluebird Photoplay for Violet Mersereau—In order that Violet Mersereau may begin work on the photoplay "Getting Together," Bluebird has opened its studio at Coytesville again. O. A. C. Lund is to have charge of the direction of this play, which is based on a magazine story written by R. Wolheim, under the title of "The Lone Dit." Chester Barnett and Barney Randall are to support Miss Mersereau.

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Paralta Films Bessie Barriscale in Popular Novel—The next Paralta play in which Bessie Barriscale is to appear is "The Heart of Rachael," a photoplay of Kathleen Norris's novel. The picture will be produced under the direction of Howard Hickman and will be distributed by General.

Pathe's "Winning Grandma" the Feature Release August 18—The program announced by Pathe for the week of August 18 includes "Winning Grandma," a five-reel drama full of heart interest. This production features Baby Marie Osborne, "Little Mary Sunshine," in the story of the regeneration of a stern and cold-hearted woman.

The first episode of the thrilling serial, "Hands Up," will be released by Pathe. It is in fifteen two-part episodes, each crowded with pep, punch and power, plot and counter plot. Ruth Roland and George Chesebro are the stars.

"Bride and Gloom" is the current Lloyd comedy. Post Travel Series No. 10 takes the spectator through Venezuela.

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General Film Has Exclusive Fourth of July Pictures from Paris—The first laurel-crowned United States fighters are shown in an exclusive film just brought to this country by the American Red Cross. This picture presents for the first time a review of American veterans fresh from their triumphs on the Marne. After its premiere in New York at the Rivoli Theater the film will be distributed throughout the United States for the American Red Cross by General Film Company. The production is the work of the pictures division of the American Red Cross, and was edited by S. L. Rothapfel.

The principal scenes depicted in the Red Cross film are from the international Fourth of July celebration in Paris, in which battle-scarred United States troops which had been at Chateau Thierry paraded in the dedication of the new Avenue du President Wilson to the Strassbourg monument in the Place de la Concorde, where impressive patriotic ceremonies took place.

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Leah Baird Serial to Be "The Messenger of Death"—The international title contest conducted by Leah Baird has closed. The film fans decided against the opinion of Miss Baird, and the original title selected by Joseph A. Golden, of the Western Photoplays, Inc., has been settled upon as the final selection for the serial in which Miss Baird is being starred.

"The Messenger of Death" is the ominous and yet fascinating title of the coming picturization.

A Vuelta Abajo tobacco field from "Cigars for Kings and Millionaires" (Educational)

"The Dance" (Select) as performed by Alice Brady is picturesquely alluring

A confidential moment between Marion Marvin and Roy Stewart in "Cactus Crandall" (Triangle)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Reaction Comes—International Conference—Foreign Propaganda—Los Angeles "Loafers"—He's an Enterprising Weber

THE grand attack, or threat of attack, of Reaction on the movies has come. I have been looking for it ever since a Southern city, given to exploiting child labor in its mills, asked that "stories involving child labor or strikes" be not depicted on the local screens. Progress has no greater friend in America to-day than the movie. The public demands *real* stories of *real* people on the screen. The tame one-reel wherein the poor factory girl ALWAYS wedded the proprietor's son has been in the discard for years. You've got to be honest with the screen public of to-day or quit. Small wonder the reactionaries of the land have come to look with horror at the way the movies have been going! The idea of flashing before thousands daily that wealthy men *can* be bad, or overgrasping!

I cannot imagine what agent of Reaction persuaded Lesley Mason to write between his yellow covers as he did, but I can assure both agent and Lesley that nothing will come of their effort. The screen is not ready *yet* to go out of business! I know that the latter move would be more agreeable to the class of people who will like the Mason screech, than a continuance by the movie of depicting life as it is; but I am sure that neither manufacturer, exchange or exhibitor want to close shop so early.

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THAT bully International Conference suggestion we mentioned here last week was Lesley's—what a tumble to this of a Reactionary Screen! Lesley had better tell his friends that "it can't be did." They come at too late a day. A public thought that is dominated by a Wilson in America, a Lloyd George in England and a Clemenceau in France would never tolerate a screen of *that* kind! The whole tendency of modern thought is toward Liberalism of the most emphatic sort.

And pussyfoot pictures cannot combat such a wave. They can only go down to financial ruin—to total extinction—before it. "No pictures rather than *such* pictures!" would be but a temporary consoling phrase to Lesley's friends; for as sure as night succeeds day a New Screen, virile and unconquerable, would take the place of a decadent one.

So, gentlemen,—"it can't be did."

HANDS OFF THE SCREEN!

If, as per your friend Lesley, you wish to "eliminate this rancor and hatred," the way is easy. Simply work with your President and the best American minds to eliminate the conditions that make class "rancor and hatred" possible, and take from photoplays that are "socialistic doctrines of the worst type" (again quoting Lesley) their main excuse for existence.

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IT is reported the Government is trying to secure "Hearts of the World" to screen in Switzerland.

Why just in Switzerland?

How about Holland?

Ditto Spain?

The Scandinavian countries?

And if Switzerland of all the European countries is alone to be awakened, why limit the means to "Hearts of the World"?

Since when has "Civilization" lost its effectiveness in exactly this direction?

Why not "The Battle Cry of Peace"?

And then, I *heard* of a film called "My Four Years in Germany."

There is that wonderful film for Catholic spectators, "The Cardinal."

WHEN IS OUR PROPAGANDA ABROAD GOING TO BE ONE HUNDRED PER CENT LIKE THE HUNS'?

. . .

THERE is a whisper in the newspapers that "moving picture actors will shortly find their status in the Work or Fight classification changed." Meaning that whereas the actor is now deemed an essential, he will soon find himself among the "uns." Nevertheless I am inclined to believe that when the necessity for such a change arises it will bring in lawyers, politicians—and press people who write rumors as news. Certainly the nation could dispense with any of these as readily as with screen artists.

In Los Angeles representatives of the District Attorney raided film exchanges and arrested employes as "loafers." District Attorney's office employes usually work about four hours a day; I wonder who the *loafers* are?

The Los Angeles raids were duplicated in no city in the United States. I forget how many cities there are in the United States—but, as Fearor-favor has so often stated, you can always expect Los Angeles, which gets greater financial and advertising benefits from the movies than any community in the United States, to take the lead in *harassing* them!

But studio managers should watch their "extras" carefully. Make sure they are genuine actors, and so have a right to the law's protection. When an "extra" comes to the studio (for his five per) in a high-powered car, it is time to look him up. Don't let any idle rich use you to evade the provisions of a very necessary regulation

. . .

IF WE are anxious to show *our* product on Sunday, why don't we film our argument and present it throughout the States that have blue laws? If other industries, other causes, are glad to pay to go direct to the whole people via the screen, why does *this* industry hesitate to do it in this great cause and at a cost that will probably be *nil?* Or hasn't the industry thought about it? The film to get the desired result can be devised very easily. It could center about a young man of high spirit and show how Sunday screen exhibitions of the proper kind caught his interest and led him away from the crap-shooting temptations of the gang up the street. Let it be some real life story that will help convince every spectator.

By going to the people themselves, I repeat, we can wipe the blue laws off the statute books! We cannot expect legislators from anti-Sunday-opening districts to vote for new laws, or chief executives of states to evade their pledges to such districts and pull such legislation through. That was where we reasoned wrongly in the matter of Governor Whitman's failure to assist the passage of the recent option bill in New York. We have simply got to make public opinion in anti-opening districts PRO-OPENING. This takes longer than a grand drive on Albany, but it is the only satisfactory, sure-to-win method in the long run.

. . .

I CAN only say for Fred Gunning that when he is right he is awfully right and that when he is wrong—! Since when did waste make pictures, and since when has H. O. Davis, who pointed this out, been "cured"? Says Gunning:

"H. O. Davis tried the factory efficiency quantity thing at Universal and Triangle. He's cured and both Universal and Triangle will tell you that the operation may have been a technical success according to efficiency figures, but it made them durn sick!"

It made Triangle and Universal so sick that the first paid off hundreds of thousands of debts in the short space of a year, and the other is holding so fast to its anti-waste plan of operation that you couldn't dynamite it away. And every other producing plant of size has introduced the despised Davis efficiency in some form. Any well-posted studio worker will tell you that wastage is on the wane.

Recently the bright Gradwell of World adopted the Davis plan of giving the director his story ready to shoot, "casted" and all. But a fresh announcement from World describes an innovation you would never find in a Davis-supervised studio.

"All relatives and friends of employes," it says, "are to be barred from the studios. There is such interest in motion picture work, and particularly in World productions because the studios are so close to New York, that the number of visitors at the World studio has assumed staggering proportions this summer."

And so the relatives and friends are estopped. The last will never be missed, and probably never ought have been admitted in the first place. It is totally different about relatives. I have always been a stickler for the good name of the motion picture studio and have more than once condemned efforts to speak ill of it. But I feel that the mother or guardian of any girl under twenty employed in pictures should be welcome at the studio at any time. I believe that girls under the age of seventeen should be *constantly* accompanied by their mothers! Now, then, do not misunderstand me to approve the wholesale admittance to the studio of relatives! I have seen whole hosts of them make the studio a camping ground. I know one young artiste who brought five in her trail almost daily. And they sure could get *in* the way! I simply say that it is conducive to the proper management of studio that the mother or guardian of any young girl player be granted admission, and even encouraged to come as much as it suits her.

. . .

COMES from Chicago the news that a man named Rex Weber has launched a new film company to be known as the Rex Weber Enterprises. The Mister Weber is mentioned as "former director for the Titan Film Corporation, 'Birth of a Race' feature and also of the Lubin forces."

When I glimpsed this description I recalled that I had read in a Philadelphia newspaper of a man with a similar name and boasting almost similar connections. The North American's exposé of "Birth of a Race" stock operations in the Quaker City had recounted that:

Rex Weber, "technical adviser to the Board of Directors and formerly director with Solax, Crystal, and Lubin," according to the circular, was called upon to officiate at the cigar-box projecting machine, through which the pictures were shown. They were "cuttings," indeed!

A man and a woman, scantily clad, issued from the recesses of a cave and splashed through a pool of water. That was Adam and Eve.

Some Indians rushed to the shore as a tiny vessel appeared in the offing. That was the landing of Columbus.

Some weirdly garbed folk rushed through an ancient gate. That was Rome.

"Wonderful!" some one breathed in the darkness.

"When will the picture be taken at Independence Hall?" Mr. Hewlett was asked. "You said this week."

Mr. Weber (undoubtedly because the question touched upon his particular field) came to the rescue.

"This is miserable weather for making films," he stated with a wry face. "It's been atrocious for weeks. It's hardly possible to take them to-morrow."

"How about the next day? I would like to be there."

"I hardly think we will do it then," he replied.

"It's really impossible to state;" this with a tone of finality.

Details as to the members of the cast of the film which he is generously offering the public have no part in either Mr. Hewlett's or Mr. Weber's selling scheme. After direct questioning it was stated that one of the leading roles was taken by Jane Grey.

"The picture is divided into five periods, you know," explained Mr. Weber, "and each period has different character types."

"By the way, Mr. Weber," Hewlett interrupted, "did you insert that advertisement in the North American for to-morrow? We need some character types for work here very soon."

The name of the advertising manager of the North American was pompously asked and not given as the party moved from the office projecting room of "Suite 1000" into the corridor.

"We have one great stunt in this picture—that is, in the modern story, which will be the greatest bit of war propaganda in the history of the theater. It shows the crowds gathered around the bulletin boards reading the news of the war. All the bulletins will be properly printed and passed up as though it were the real thing."

"That's new, is it?" he was asked.

"Well, you can't find a big novelty for every moment of a picture, you know."

The group moved toward the elevators.

"By the way, I shall want some one to do my publicity work in this city. Can you tell me who could handle it?" Weber continued.

And on being assured that Philadelphia boasted several honest press agents, Mr. Weber directed his queries along ancient and personal lines.

"Don't you do that sort of thing yourself on the side?" he asked.

Well, if *this* Weber is not the Weber of the Enterprises, he's an *enterprising Weber* anyway!

PROJECTION AND EQUIPMENT

PICTURE ACCESSORIES—By Hansford

Lobby Displays and Their Connection With the Profitable Picture Theater

WHEN a manager has a good trade and doesn't have to hustle to beat a competitor, he rarely pays any attention to the various schemes for presenting his pictures. It may be that he reads all the dope that is written in the trade magazines, and probably smiles to think to what trouble some people go simply to run off a picture at so many feet a minute. Our old friend Broadway is peculiarly smug when it comes to introducing lobby novelties. "I'm doing this," says the manager on the Great White (or Dark) Way and goes on about his business as if such things as advertising ideas were never born. He doesn't have to worry. The crowd is aching to get into places of amusement, and motion pictures are cheap; so all he has to do is to get a traffic cop to keep the line in order.

LOBBY DISPLAY OF "BREAD"

A manager said to me the other day: "The trouble with the trade papers is the ease with which my name gets in." What can you say to that sort of comeback? It is true that both sides of the fence are in a kind of press-agent trance—a regular P. T. Barnum swoon. Copy must be had and pictures must be shown. Copy is usually palaver, some good, some very bad, with now and then a ray of intelligence shot from some electric-fanned brain. But we hunt for copy, just the same. Take a Saturday afternoon, the first after the already famous "H" subway system opened to an unsuspecting public. I sought the Broadway Theater, the house that is fast becoming known for its unusual lobby decorations. I asked for the manager, Mr. Kashin. He was busy; liable to be that way for fifteen minutes, the boy said. I'm used to busy managers, so I set out to explore the lobby on my own hook. It was literally "set" for "Bread," the big feature running there. I nearly always look around lobbies with a closed mouth, but this one caused my jaw to unlock and I was the typical country boob for the time being. The reason was that I read some of the catchiest "catch-phrases" I ever ran across.

PATRONS MADE HUNGRY

The only trouble with Kashin's lobby is that he must be doing adjoining restaurants a great favor by making his patrons hungry. I was compelled to go out after an egg sandwich after my interview. Advertising sharps should make a note of this decoration with the added advice of having a meal served after the show. It ought to appeal to the Symphony Theater and Healy's restaurant. Properly combined, and worked after Kashin's plan, the combination ought to furnish an example of perfect continuity from box-office to eats. A loaf of bread plays the important part in this latest picture at the Broadway. You get that point into your noddle long before you buy your ticket. "One man's bread is another's cake," is one of the placards posted around the lobby. "Dance and the world dances with you—limp and you limp alone" brings the hall-bedroom period of life close home; as does also this one: "Washing your own handkerchief after a night at a swell cafe"; "Pointed nails, a woman's best weapons."

All these show which way the reel runs. The balcony of the lobby is arranged as the regular lobster palace balcony, with tables set for two, each with its own lamp and cut flowers. At each side on the main floor of the lobby are two wall tables, each with a loaf of bread and an overturned wine glass. To carry further the idea of gay life, there is an enormous butterfly hung in front of the theater. Thousands of people pass this lobby entrance every afternoon and evening, and it is up to the manager to angle for them; make some of them stick to the pavement right in front of his house, tempt them into the lobby and so on into the show. Kashin is trying it out.

TRAVAIL OF BROADWAY

Yes, Broadway is a peculiar place, particularly in the presenting of pictures. It has been torn up and smelling of sewer gas for upwards of ten years. The whole motion picture industry may be said to have had its birth in an atmosphere of dust and gas. Kashin and the Broadway Theater are just now undergoing the boiling asphalt stage of progress, a street setting, by the way, that is a week too late for "To Hell With the Kaiser." And Broadway advertising men have been hired by the trade magazines to tell country managers how to present their pictures; Broadway has remained untouched. She shines in virgin indifference and rolls in sewer gas and smoking asphalt.

KASHIN PUTS ONE OVER

But now, along comes Kashin and puts it over on the old street. He puts into active operation all the catch phrases doped out over lunches in Keene's Chop House. Why, man alive! Kashin has an orchestra on that lobby balcony! I heard a patron just entering ask, "What's all the excitement?" What more do you want? Now the question is, what are you going to do about this invasion of Broadway with the methods you have been advocating ever since you got the job? Are you glad that some of your ideas are being used just south of Forty-second street? Or has that Broadway smugness got you, so that you will say, "Oh, that's old stuff!" But just the same it isn't old stuff, and you've got to hand it to Kashin for coming down here from Montreal and showing you how to get away with it. Go down there and watch his trade. Tell him you scarcely believed it would work, but you are darned glad it did. Here's to you, friend Kashin!

INSTALLATIONS

J. Slipper & Co.—Hertner Transverters: Giles Shaw, St. Andrews Theater, Los Angeles; W. F. Fahey, Fairyland Theater, Long Beach, Cal.

Nicholas Power Company—Power 6-B machines: L. M. Gorman's Liberty Theater, Lincoln, Neb. (2); J. B. Warnock, Battle Creek (2); B. B. Holdredge, Shenandoah, Iowa.

Stanley's Big Improvements

Extensive improvements are being made in the lobby and the stage of the Stanley Theater, Philadelphia. A new ticket booth, two sets of entrance doors and a lowered ceiling are being installed in the lobby, thereby solving the heating problem. When these alterations are completed the Stanley will boast a large and comfortable lobby.

The present stage setting is to be eliminated and a new set, now being designed in New York, is to be installed.

Frank W. Buhler and Joseph Martbaum, managers of the Stanley, told a MIRROR representative that it was their purpose to make their theater second to none in attractiveness and in methods of handling crowds.

100 WAYS TO MAKE THEATER PAY

Item of Billposting—How to Handle the Kiddies—Unwise to Permit Smoking

BY ARTHUR EDWIN KROWS

Handling films for public consumption has many affiliations with other forms of retail distribution. The common advertising aims there are to awaken or stimulate the buying desire in potential patronage and convert this desire into sales. In the case of the exhibitor, the box-office tells the story, but it does so only as the consummation of a vast amount of energy.

The name of the regular bill posting company usually may be found on top of each poster location it controls. The rent of space varies from place to place, and in many cases the manager finds himself obliged to take whatever room is available. However, when the manager intends to make a permanent arrangement with the poster company the latter usually is willing to reserve good places from week to week. In large cities an average theater's bill posting may run from $50 to $500 and more per week.

CARE OF SMALL CHILDREN

Many exhibitors have trouble with mothers who bring crying children to the theater. They are in a quandary because they do not want to lose the trade of the mothers and they don't want to have others annoyed.

The Alhambra Theater of Milwaukee has a playroom in the building where mothers may check their children during performances. It is in charge of an expert nurse who issues checks to the mothers corresponding to tags which are pinned or tied to their children. Should the child become fretful, or for any reason want the parent, the number appearing on the tag is thrown on a small screen at the front of the stage by a special stereopticon. In this manner the parent is informed that the child needs attention.

The method is not exactly new, but it always will be useful. It is a remarkable fact that, although audiences to which this device is introduced at first find some amusement in having a mother reminded that "little Bobbie is crying in the anteroom," they eventually become so accustomed to it that they do not give it the slightest attention.

SMOKING IN THE AUDITORIUM

There are a number of theaters in every large city where patrons have been driven away because men were permitted to smoke in the auditoriums.

The average theater finds the bulk of its patronage among women and children. Consequently they should be the determining factors under most conditions. There are houses, however, catering to transient trade near railway terminals and so forth, where many men congregate, and in these places may be found the exceptions to the rule.

It is the opinion of many unbiased observers that excessive smoking in a theater speedily lowers the character of the house and makes it decidedly objectionable to women and children and to those men who are not addicted to tobacco.

In a small theater it seems decidedly unwise to permit smoking. In larger houses where there are balconies, better systems of ventilation and very high ceilings, smoking may be permitted without greatly annoying the other element in the patronage. But the manager should remember that men who smoke must have receptacles in which to expectorate and that they commonly are not particular about where they drop their ashes, two features which do not tend to ornament the house. Do without smoking on the orchestra floor at least, whenever possible.

PHOTOPLAY MUSIC

WHAT IS POPULAR MUSIC?

Vogue of Light Music Prevalent in Picture Houses Everywhere

BY E. M. WICKES

SOME think it's a gold mine transplanted from Nevada, some say it's an institution like Sophie Tucker and her jazz band, and others will bet even money that it's a curse like the original sin. A short time ago an English Judge said that song writing is neither essential nor useful, but it isn't likely he had any idea that at the present time there must be at least two million persons in this country trying to write war songs; and all these without the Government having to draft any. Possibly song writing is like the measles—something that most of us get sooner or later.

Popular music may be anything you wish to call it, but it certainly has its place in the natural course of events. Long before Columbus walked up Columbus Avenue the masses had popular songs—they had another name for them then—and long after the present generation has passed to the happy hunting grounds the masses will revel in light music.

POPULAR SONGS EVERYWHERE

Go anywhere you will, to any army camp, a church picnic, or even a wake, and you will come in contact with popular songs. Stand near the music counter in a five and ten cent store and you will find the buyers six and seven deep.

When the soldiers wish to enjoy themselves they don't go to the highbrow stuff any more than they clamor for opera when they wish to be entertained. They want what they have been accustomed to hearing back home—popular and musical comedy songs. When American soldiers were dumped overboard as the result of trying to stop a German torpedo, they laughed and sang as they hit the water, and instead of singing a hymn or a classic, they warbled "Where Do We Go From Here, Boys?" A former editor of one of the big magazines who is now in France with the American Red Cross, when writing to a friend said: "All those popular songs that you have by the thousands in the United States are just what we need over here."

APPEAL TO SIMPLE TASTES

When the majority of the boys in France were home they patronized moving picture theaters, attending to see the kind of pictures and hear the music that appealed to their tastes. They knew very little about the classical stuff, and they and their friends bought and enjoyed popular music. However, their love for popular music didn't prevent them from getting pleasure from hearing well-known classics, but they got more from their own kind.

The motion picture theater is for the masses, and the majority of pictures are put together so that nothing will go over the head of the average person. Stories are kept on a level with the average man's education and intelligence. It's an excellent plan as long as the musical offerings harmonize with it.

CLASSICS HAVE THEIR PLACE

The classics are well suited to the exceptional houses like the Strand and the Rialto, for the public has come to know that theaters of this type offer the best that brains and money can produce in pictures, but for the ten-cent picture houses, of which there are thousands in this country and Canada, ninety-five per cent of the classical music offered is out of place. But few exhibitors realize this.

The average motion picture play and popular songs are intended for the same element. In the homes of most picture fans you will find the pianos stacked with the latest hits. And don't forget that for every classic that wins wide approval with the masses, twenty-five popular songs become the rage.

CAREFUL SELECTION

If the manager of an opera house were to try to feed popular songs to his audience one would be safe in calling him crazy, and the exhibitor of the average picture house is just as crazy when he attempts to do likewise with the classics. Some exhibitors have recently discovered that a carefully selected program of first class popular numbers sprinkled with a few classics has increased and held business. Popular songs are just as much a part of the pleasure of the masses as yachting is of the classes, and as an exhibitor it is your business to see that your patrons get what they want in music. Do you do it?

* * *

PERSONALS

D. Kenneth Widenor has been engaged as organist of the new Rialto Theater, Omaha. Mr. Widenor is a member of the American Guild of Organists and the National Association. Being the only member of the latter organization in Omaha, he is slated to do some campaign work for that body before long.

George M. Rubinstein, assistant conductor of the Rivoli orchestra, devotes much of his spare time to musical settings for pictures. He is now engaged on Theda Bara's "Salome." Also he is directing the big war picture, "America's Answer," at the Cohan.

C. P. Delavanty has left the Symphony Theater, where he has been co-organist with Harold O. Smith since the new theater opened. Besides being an excellent picture organist and a screen actor, he also is an inventor, and is now in Washington trying for a patent on a combination tobacco box and cigarette roller. He made the model and it is a very ingenious contrivance.

James Thomas, late of the Broadway Theater, is definitely located in the Isis Theater, Denver, Col.

Oliver Wallace, organist of the Liberty Theater, Seattle, must answer the draft call within the next few weeks. Mr. Wallace is the best-known organist on the Pacific coast, and the Liberty Theater features his name in all advertising and his playing has a great deal to do with the success of the theater.

Rollo Maitland and Mrs. Maitland were visitors at the Rivoli rehearsal last Sunday. Mr. Maitland is an authority on organ and orchestral work in film interpretation.

MUSIC SUGGESTED FOR FEATURES

"Her Moment"

Open with light, graceful piece.
Title: Jan's widowed mother, serious.
T. Sherwin Mathews, an intermezzo movement until.
T. Auction Day, hurry.
When Katinka thinks of home, a meditation.
T. The house of Victor Dravich, a Hungarian air.
T. To steal a glimpse, mysterioso, becoming agitato.
T. But the turmoil, quiet, serious.
T. Lone Gulch, a Western allegro.
T. The night preceding Jan's, popular American airs.
T. It's the boss, Miss, dramatic tension.
T. Jan's return to New York, a polonaise.
T. One night in Lone Gulch, mysterioso and agitato to action until end.

"Waifs"

Open in rather serious mood.
Train leaves station, light, rapid movement.
Title: At the Penn Station, a melodious romance.
T. And this is Mike, dramatic narrative, becoming hurry.
T. Please, please, love theme.
T. Night ushers Elmer, a standard waltz.
Crook at basement door, mysterioso.
Girl opens bureau drawer, serious neutral.
T. Well, I'll just show, hurry.
Father and Uncle enter auto, serious to end.

"The First Law"

Open with a light movement, becoming more serious.
T. If it ain't Randall, light hurry.
Lover sits on arm of chair, quiet neutral.
Man climbs up side of house, mysterioso, becoming agitato.
T. With the rapid accumulation, light neutral.
T. The social event, a modern dance number.
The morning after, agitato.
Well after shots fired in struggle, quiet mood to end.

"Soul of Buddha"

Open with polka or gavotte.
Title: Come, it is the hour, agitato.
T. The sacred grove, dramatic into allegro.
T. In Scotland, a quiet intermezzo.
Buddha priest enters house, mysterioso.
Fortune teller, dramatic tension.
At child's death, slow soft.
T. And so they travelled, gavotte.
Wife sees Count Roumaine with Bava, dramatic.
T. Your flowers are beautiful, intermezzo.
Play dance to action.
At struggle, agitato, closing with big chords.

"Joan of the Woods"

Open with broad dramatic movement.
Title: I gave your father, hurry.
T. Joan's days had been full, quiet mood.
T. And Joan went forth, allegretto.
T. Joan's mistakes embarrass, slow waltz.
T. And it is three months, slow, sad movement.
T. Years pass, light, intermezzo.
T. As the months pass, quiet, serious mood.
T. The girl you are trying for, hurry.
When Joan enters Judge's room, quiet theme to end.

"The Lesson"

Open with a light waltz number.
Title: The lesson, an intermezzo.
T. Dance of the Clover Club, moderate to action.
T. John Galvin's arrival, same intermezzo style.
T. Many business men pay, a waltz.
T. The world was all wrong, a polka.
Wedding scene, play to action.
T. Pride prevented Helen, slow waltz.
Dance in cafe, a one-step.
T. You've made a big hit, love song.
T. In the second year, light intermezzo.
Helen enters apartment, dramatic tension.
T. As district manager, light love song.

PICTURE ACCOMPANIMENT

Maitland Featured in Philadelphia Show—Cooperation in Music—Unfitting "Effects"—Buzzer for Organist

BY MONTIVILLE MORRIS HANSFORD

THE MIRROR music man paid a visit to the Stanley Theater, Philadelphia, last week, and was the guest of Rollo Maitland, organist at that house, for about five hours. It was a short time, but ample to find out something about Philadelphia's crack picture house. The musical equipment is excellent, and I have rarely found a theater where more care is paid to proper settings for the feature. Mr. Maitland plays the "supper show" on the organ and is featured in an overture beginning at five o'clock every weekday. A spot is turned on him and the audience shows its appreciation of good organ selections by liberal applause. The overture to *Fra Diavolo*, Auber, was played last week. In his setting of the feature Mr. Maitland used some of the best music ever composed. I noted the second part of Beethoven's *Moonlight Sonata*, played as a hurry; *Nocturne* from *Midsummer Night's Dream*, a composition I had forgotten about and hereby commend it to all picture players as a most excellent theme for quiet moods; Elgar's *Pomp and Circumstance*; excerpts from *First Sonata* by Borrowski; the famous *Sakuntala* overture, Goldmark, and the heart-breaking theme from Tschaikowsky's *Pathetique* Symphony. The feature, by the way, was Clara Kimball Young in "The Claw," an excellent picture and a good one to play.

JOINING ORCHESTRA AND ORGAN

A point brought out to perfection by the Stanley orchestra and organ was that of one taking up the other at their various rests. I never heard it done better, even anywhere on Broadway; if some of our leaders here were to go over and hear that accomplishment they would turn green. I have often touched on this point in these columns, and was quite astonished to hear my views on it actually carried out, so much so that I asked Albert F. Wayne, director of the orchestra, how he did it. He then told me that it was one of their strong points over which they had worked and settled once for all by doing it.

EFFECTS THAT DO NOT FIT

I wrote some time ago of certain "effects" that were possible on the organs in the various motion picture houses. Sometimes effects on the organ are more to be desired than the same thing in the orchestra. I have noted lately an effect in some of the Broadway houses of running water, or what might be called cascades. There is some sort of machine behind the scenes that begins to work when these beautiful scenics come on. But from the standpoint of actual water effects the whole thing is a dead failure. It doesn't sound like falling water at all. It would be hard to imitate water in some stages. It is true a roar can be truthfully produced, but a swishing sound has not yet been approximated, and it would be best to cut out ordinary imitations and let the scene talk for itself. A good scenic is a mighty fine thing and it won't do to spoil it. Anyhow, too much realism gets on one's nerves if kept up long. I think audiences like to have a rest from these things now and then. But there is no doubt that they like to have a rest from sounds that have nothing to do with nature. There is such a thing as overdoing effects.

SPARE THE ORGANIST

Organists sometimes have to undergo torturous processes in certain theaters where the manager has his own ideas about the music. I have just heard of a theater in a large city in which the manager has rigged up a buzzer for the benefit of his organist. He stands out in front and when the organist wanders away from the house idea of how to play a picture the buzzer starts going. The poor organist is supposed to read the manager's mind, if he has one, and change his tune accordingly. This job would take some hot organist, and it might be well for him to take a course in mind-reading at a Coney Island booth before seeking a job in that house. There are only a few men in the country who can follow every detail of picture presentation, and they nearly always fall down when it comes to music; otherwise there would be more good music in picture houses.

. . .

Remarkable Blind Organist

The total blindness of Professor J. Walter Wallace, who recently accepted a position in the Hippodrome Motion Picture Theater, Williamsport, Pa., in no way prevents this artist from interpreting in his music the ever-changing scene actions with the same accuracy that it is done by organists possessed of the full powers of sight. The secret of this blind man's success in providing soft music at the exact moment the acting calls for it; in sending forth thunderous strains when the plot suddenly shifts to a battle scene, or in sounding a bugle call at the exact instant the bugler on the screen begins to play, lies in a silent signal code established by the organist and his wife, who always sits at his side during a performance.

Professor and Mrs. Wallace have their signal code so well systematized that she can flash to his mind the story of the play as it is being unfolded on the screen with the same speed as if it were coming to him through his own eyes. A slight nudge of her elbow, a pinch on his arm, or a tap of her foot against his ankle, all signify something by which he can interpret the course of the play despite his inability to see a single ray from the film.

Strangely enough Professor Wallace does not regard his signal plan as particularly remarkable. He says an experienced photoplay organist knows there are only a certain limited number of sensations that require translation into music during the showing of a photoplay.

Professor Wallace became blind through an accident, when a young boy, and then decided to follow a musical career.

"The Whirlpool"

Open with slow, rather dramatic.
Title: Bella Cavello deserting, a caprice.
Judge on big rock, rapid movement.
T. Voices of the past speak, dramatic.
Heavy agitato for the fight.
After the fight, soft intermezzo.
T. And so the whirlpool, a serenade.

"All Man"

Open with a heavy andante.
Title: Belle Foliot, a soft waltz.
As Olson hears noise, agitato.
T. It's tough to have to, an intermezzo.
T. With John Olson at the helm, dramatic mysterioso.
T. I'll go and I'll be waiting, dramatic tension.
T. But you needed the money, soft reverie.
Play American air to action.
T. So, John Olson becomes, a waltz.
T. So this is the missus, dramatic.
T. Don't you dast to talk to me, soft reverie.
Olson at safe, follow action with heavy agitato.
T. If you don't cut it out, soft reverie to end.

"The Death Dance"

Open with a soft intermezzo.
For dancing scene, a one-step.
Title: At the Gray Rabbit, a caprice.
T. With a heart filled with murder, a dramatic theme.
T. A few days later, a serenade, soft.
T. Fate's inning, a heavy dramatic.
T. The strange workings, a Spanish waltz.
At interior of office, an intermezzo.
T. The madness of jealousy, dramatic
T. The result of Mrs. Maitland, heavy mysterioso.
Play Spanish dance for the death dance.

BROADWAY PROGRAMS

THE SYMPHONY

The Firefly Excellently Played With Fitting Stage Setting

The Symphony has settled into interesting summer programs for uptown picture fans. The overture last week was Friml's *Firefly*, excellently played by the orchestra under Enrico Leide's leadership. To further the idea, Manager Kennedy has staged a symphonic scene called the Firefly, vocally interpreted by Miss Bascom, a soprano. Settings for the News Digest and War Review were up to the standard of the Symphony, which means they were of the best. The orchestra is under the sole direction of Mr. Leide, Carl Ronchi having resigned.

THE RIVOLI

Grewsome Composition Accompanied by Graveyard and Spirits

Patrons of the Rivoli last week were given another treat from the musical and scenic standpoint by the presentation of Saint-Saen's famous *Danse Macabre*, a grewsome composition representing a churchyard dance of spirits to the tune of the devil's fiddle. John Wenger designed a fine setting showing the interior of a church. As the dance progressed a shrouded figure rose from the vaults beneath the floor and caught the rhythm, swaying to and fro, later disappearing into thin air. This scene coupled to the music was one of the best ever conceived at a house where novelties are to be expected every week. Manager Rothapfel deserves the highest praise for putting these things on in a manner befitting picture progress. Greek Evans and Gladys Rice gave vocal solos. Miss Rice preluded the film "The Winning of the Mocking Bird" by singing the oldtime favorite *Listen to the Mocking Bird*. Professor Swinnen, back from his vacation, played a *Finale* in C minor by Pelletier as an organ offering. The program, by the way, was dedicated to the British Mission to the United States. Mr. Rothapfel had the official Government pictures set with an excellent musical accompaniment and they aroused great enthusiasm.

THE STRAND

Sounds From England and the Cornation March Featured

Manager Edel of the Strand gave his patrons an interesting musical program last week. It was a little different from the ordinary run. An overture, *Sounds from England*, was a novelty, and fitted in with some extra film features shown. Cora Tracy sang *Oh Promise Me* and Gaynor's *Slumber Boat*. A new singer, Harrison Brockbank, sang *Mandalay* and *Follow Me 'Ome*, two ballads that are suitable for wartime programs. The organ solo was the *Coronation March*, Meyerbeer.

THE RIALTO

Full Score of Tschaikowsky's Symphony Music Used

For the music-loving public the best thing in the Rialto program last week was Hugo Riesenfeld's selection of the second and fourth movements of Tschaikowsky's Fourth Symphony for the overture. It ought to be a matter of congratulation for the New York public that it can go into a motion picture house and hear such music as this. Dr. Riesenfeld, a man who knows and loves music, besides being a great conductor, gave these symphonic movements, a beautiful reading and at the Sunday afternoon show there was a storm of applause. During one of the pictures he used still another of Tschaikowsky's compositions, playing the waltz from the Fifth Symphony. In setting the feature, Pauline Frederick in "Fedora," Frank Adams used much of Tschaikowsky's symphonic music, playing from the full score and transcribing at sight for the organ. Organists will recognize that this stunt is not generally pulled by picture organists, as it requires some reader to play from a full score. His work, by the way, in this picture was among the best heard at this theater.

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SCREEN MOSS — Continued

FRANK G. HALL, undeniable Frank, is out with another new one—the introduction of the ten, twent and thirt policy of booking. In Hall's plan are unquestionably the elements of a great success, and with the customary plugging of this man from New Jersey we may look for another contender in the "direct from producer to exhibitor" method of booking films—which, by the way, is the one new thing which looms big on the horizon in this season.

* * *

THEY pinched "Bill" Sherry down on Staten Island the other day for sending his car along the roads a little too fast—and the Magistrate fined him $50.

"Bill" paid promptly, subtly remarking sotto voce that automobile fines are fast assuming the position of being equal to first-run prices in the matter of costs.

* * *

OUR screen favorites, Mr. and Mrs. Sidney Drew, have come back to us once more, but this time in the "legit"—and let it be said here that the man who claims that the camera never lies is yards off.

Mrs. Drew never looked more beautiful in all her screen appearance—she has been fooling that camera lens for these many years—for rarer beauty never stepped behind the Broadway footlights.

And judging from the harsh words of the dramatic critics, Mr. and Mrs. Sidney Drew will soon be back to the films—let's wish that they will—we need 'em badly.

* * *

JULIAN ELTINGE ordered twenty suits of men's nifty clothing and thirty gowns of stunning creation in one shopping trip.

Fred Balshofer, the new director of film destinies for Eltinge, has something big up his sleeve for his new star—something is going to make Eltinge even a greater favorite than ever before.

Twenty suits and thirty gowns—it's tough at that to be an impersonator, I says, as I gazes upon me one remaining shining shroud of blue serge.

* * *

NILES WELCH phoned over to say "so-long" last week just before he hopped aboard the train for California to begin his four years' contract with the Famous Players-Lasky Corp.—and he promises to bring us back a story which we may call "My Four Years in 'Los'"—and right now we predict the last chapter and the last word will end with a star—for here is one of the juveniles of screenland who is going to be a film favorite of the greater style long before the four years have passed.

Jesse Lasky has demonstrated that he knows a good one when he sees him.

Good luck, Niles.

See yer in '22.

SCREEN PERSONALS

KATHLEEN CLIFFORD is summering at the Virginia Hotel, Long Beach, and motors to Hollywood every day to the Lasky Studios, where she is now engaged. If it be early morning or late at night, she never misses her daily dip in the sea.

GRACE INGLIS, sister of Gus Inglis, of the firm of Willis and Inglis, film brokers and booking agents, and pretty Adda Gleason have gathered a number of girls to work for the Women's Section of the Motion Picture War Relief Association, and are materially aiding in gathering in much-needed funds.

CLAIRE DU BREY entertained a party at her beach home on Sunday, to which her director, Stuart Paton, Mrs. Paton, and a number of pretty girls and leading men and Army and Navy officers were invited. It was a picnic lunch on the lawn, and all were in becoming bathing suits. Stuart Paton discovered a garden hose and played havoc with the party. All the bathing suits got wet.

GLORIA HOPE has purchased a new car, a big one this time. When asked why a diminutive lady should require such a big machine, she replies: "Well, look at Mary Pickford!" Ambition? Why not? And, besides, she is only just turned 17.

ALMA RUBENS denies that she is married to Franklyn Farnum. He claims that he is married to her. Alma is living with her mother, and Franklyn is not; so no one knows what to think. Here seems a good plot for a thoughtful scenario writer. Douglas Gerrard, who has been directing the "Bridegroom-That-Is and Isn't" at Universal City, says it can't be a lovers' quarrel, because Franklyn Farnum never quarreled while making love while he was directing him. Besides, who could quarrel with Alma Rubens, even if one was married to her?

D. W. GRIFFITH is rarely seen outside his studios these days. When he works, he works; and those associated with him know when he is working. He has an eye like a hawk, and idlers are apt to get swooped upon.

"I think not I am what I appear" —Cymbeline

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DATES AHEAD

DRAMATIC

Allegiance (Wm. Faversham and Miss Elliott): N.Y.C., Aug. 1—indef.
Blue Pearl (Messrs. Shubert): N.Y.C. Aug. 6—indef.
Eyes of Youth (Messrs. Shubert and A. H. Woods): N.Y.C., Aug. 22, 1917—indef.
Friendly Enemies (A. H. Woods): Chicago., July 8—indef.
Friendly Enemies: N.Y.C., July 22—indef.
Getting Together: N.Y.C., March 18—indef.
Just Around the Corner: Chicago, June 1—indef.
Keep Her Smiling (Richard Walton Tully): N.Y.C., Aug. 5—indef.
Marriage of Convenience (Henry Miller): Chicago, July 27—indef.
Mother's Liberty Bond (Bingham and Doty): N.Y.C., Aug. 7—indef.
O'Hara, Fiske: Chicago, Aug. 11—indef.
Patsy on the Wing: Chicago, June 15—indef.
Robson, May: Chicago, June 8—indef.
Seventeen (Stuart Walker): N.Y.C., Jan. 22—indef.
Tailor-Made Man (Cohan and Harris): N.Y.C., Aug. 27, 1917—indef.
Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—indef.

MUSICAL COMEDY

Doing Our Bit (Messrs. Shubert): Chicago, May 15—indef.
Going Up (Cohan and Harris): N.Y.C., Dec. 25, 1917—indef.
Maytime (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
Odds and Ends (Jack Norworth): Chicago, May 1—indef.
Oh, Look (Carroll and Sheer): Chicago, Aug. 6—indef.
Passing Show of 1918 (Messrs. Shubert): N.Y.C., July 25—indef.
Rainbow Girl (Klaw and Erlanger): N.Y.C., April 1—indef.
Ziegfeld Follies (F. Ziegfeld, Jr.): N.Y.C., June 18, 1918—indef.

PERMANENT STOCK

Boston: Copley Square Theater.
Chicago: Avenue Theater.
Great Western Theater.
Wilson Theater.
Cleveland: Euclid Avenue Theater.
Orpheum Theater.
Columbus: Keith's Theater.
Olentangy Park Theater.
Dallas: Cycle Park Theater.
Denver: Denham Theater.
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Indianapolis: Murat Theater.
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Emerson Theater.
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Portland, Ore.: Oak's Am. Pk. Theater.
Providence: Keith's Theater.
Rochester: Lyceum Theater.
Temple Theater.
St. Paul: Shubert Theater.
Saginaw: Jeffers Theater.
San Diego: Strand Theater.
Gaiety Theater (Musical).
Scranton: Poli's Theater.
Springfield: Poli's Theater.
Stapleton, N. Y.: Liberty Theater.
Trenton, N. J.: Trent Theater.
Toronto: Royal Alexandria Theater.
Union Hill, N. J.: Hudson Theater.
Utica: Lumberg Theater.
Vancouver: Empress Theater.
Washington: Howard Theater.
Waterbury: Jacques Theater.
Poli's Theater.
Wilkesbarre: Poli's Theater.
Winnipeg, Can.: Winnipeg Theater.

MISCELLANEOUS

La Shea's, Herbert Attractions: Corning, N. Y.—indef.

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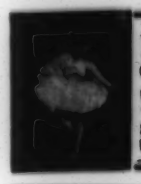
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